

JANUARY 1956

Music Educators Journal

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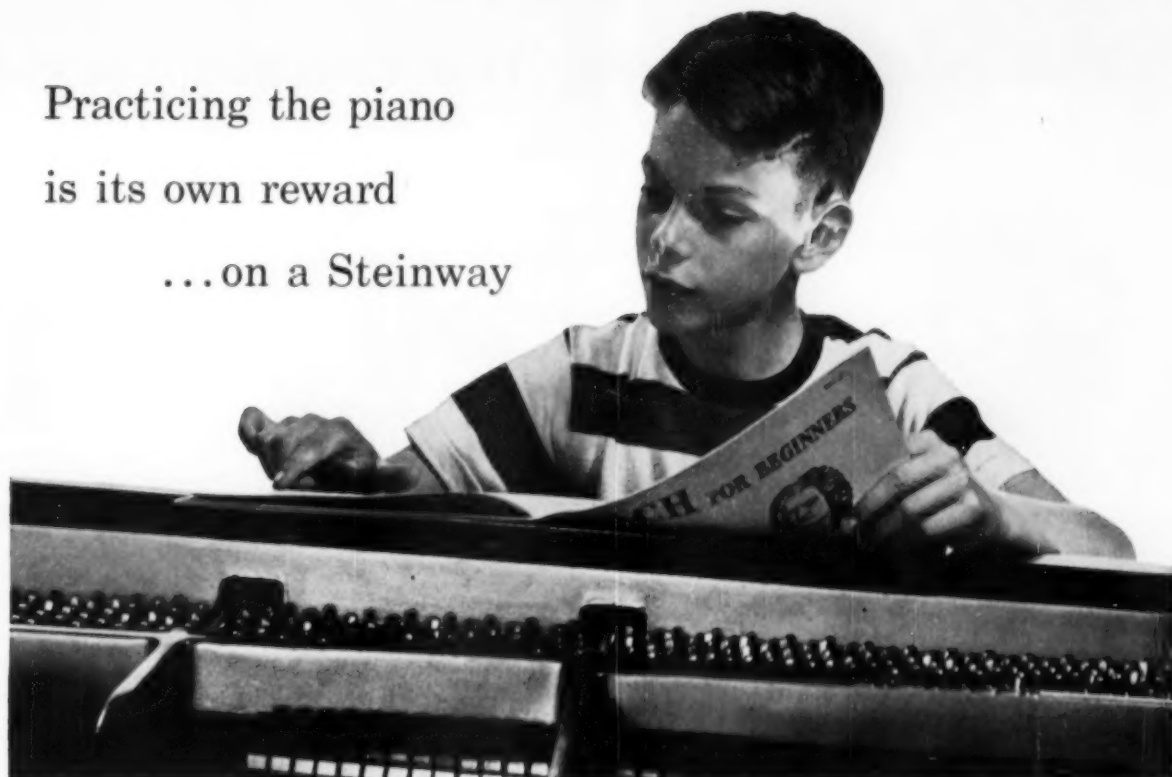
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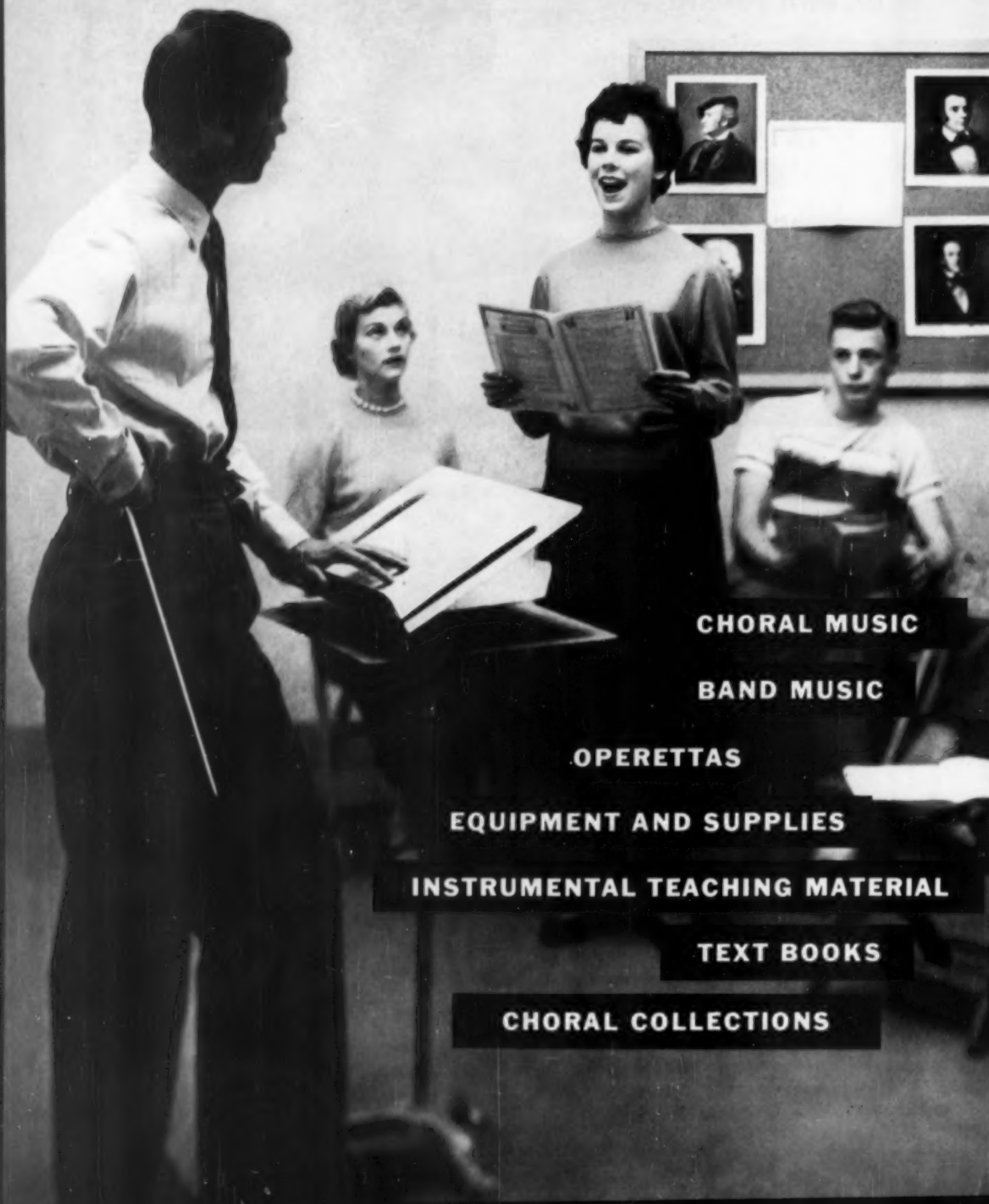


STEINWAY



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Bulletin Board

AMERICAN GUILD OF ORGANISTS sixtieth anniversary year will be climaxed at its biennial convention June 25-29 in New York City at the Waldorf-Astoria with the NYC AGO chapter as host. For further information write the AGO headquarters: 1708 International Bldg., Rockefeller Center, 630 Fifth Ave., New York.

ANNUAL MEETING OF DEPARTMENT OF ELEMENTARY SCHOOL PRINCIPALS will be held in Denver, Colo., March 7-10. The conference theme, "The Principal's Role in Instructional Leadership," will be developed through some forty discussion groups dealing with eight major sub-topics. An outline of the program is included in the December issue of *The National Elementary Principal*, copies of which may be secured from 1201 Sixteenth Street, N.W., Washington.

AMERICAN BANDMASTERS ASSOCIATION CONVENTION. Cooperating in the four-day ABA program at Santa Fe, New Mexico, March 7-10 are Governor Simms of New Mexico, Mayor Huss of Santa Fe, the New Mexico Music Educators Association, and the citizens of Santa Fe through the High School Band Parents and the Chamber of Commerce. Appearing for concerts in Santa Fe's new High School Field House will be the following bands: University of New Mexico, Albuquerque; New Mexico College of A. & M., State College; Eastern New Mexico University, Portales; Texas Tech. College, Lubbock; Santa Fe High School; New Mexico High School All-State Band of 100 players selected from thirty communities; The United States Air Force Band.

FOURTH REGIONAL CONFERENCE ON INSTRUCTION, sponsored by the NEA and its departments in cooperation with state and local groups in the New England area, will be held in Boston, April 18-21. This workshop conference is planned for classroom teachers who are chairmen of curriculum or instructional problems committees, for administrators, and for lay persons.

INTERNATIONAL MUSICOLOGICAL CONGRESS is to be held in Vienna, Austria, June 3-9. For information write to Bureau of the International Musicological Congress, Universitaetsstrasse 10/111, Vienna 9, Austria.

1956 MUSIC INDUSTRY TRADE SHOW of the National Association of Music Merchants, Inc., will be held in New York City July 23-26 at Hotel New Yorker. The New York Trade Show Building (opposite the hotel) will house the piano, organ, radio, and television exhibits. Band instruments, musical merchandise, phonographs, high fidelity, records, and other products will be shown in the hotel. For information write NASM Executive Secretary William R. Gard, 25 East Jackson Blvd., Chicago 4.

TRI-STATE MUSIC FESTIVAL, co-sponsored by Enid (Okla.) Chamber of Commerce and Phillips University Concert Band, will be held in Enid May 10-12. Events will be held for school orchestras, bands, choruses, drum corps, ensembles, and soloists. Selected personnel will make up a 350-piece band, 400-voice chorus, and 100-piece symphony. Milburn E. Carey is manager of the festival. For more detailed information write: Box 2068, University Station, Enid.

PHI BETA MU, National School Bandmasters Fraternity, will hold its first annual national meeting in St. Louis during the MENC biennial convention. Jack H. Mahan, PMU executive secretary, may be contacted for further details. His address is: 3507 Utah, Dallas 16, Texas.

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NEA TOUR MEMBERS REUNION. The Travel Division of the National Education Association announces that the tenth anniversary since the Division became a part of the NEA will be observed at an anniversary reunion in Chicago on January 21. Former tour members from many states will take part in the program. Paul H. Kinsal, director of the Travel Division, states that over 1,200 teachers took advantage of the tours during 1955.

INTERNATIONAL CONFERENCE ON EDUCATIONAL RESEARCH, sponsored by the American Educational Research Association, will be held February 13-21 in Atlantic City, N. J. The Conference is largely supported by a grant from Unesco. Ten foreign experts will meet with a similar number of American specialists to explore ways for increasing international cooperation in the field of educational research. AERA president is Francis G. Cornell, educational consultant of Engelhard, Engelhard and Leggett, New York City. The group will be platform guests at one of the general sessions during the national convention of the American Association of School Administrators, which will be held in Atlantic City, February 18-23. Victor H. Noll, professor of education, Michigan State University, East Lansing is conference chairman in charge of the program.

WISCONSIN. The University of Wisconsin Extension Department announces the following state music activities that were not included in the Calendar of State Music Education Activities published in the September-October MEJ: January 8-10—University of Wisconsin Mid-Winter Music Clinic for music educators, Madison. May 12—State Music Contest for high school students, Madison. Emmett R. Sarig, director of the UW Extension Department Madison, Wis., may be contacted for further information.

WYOMING Music Educators Association's official publication has changed its name from WMEA News to Wyoming Music Educator, and also the publication is now printed instead of mimeographed. The Association and Editor Darwin Fredrickson are to be congratulated.

NAOWPI DIVISION CHAIRMEN APPOINTED. The newly appointed Division Chairmen of the National Association of College Wind and Percussion Instructors will be found in the Official Directory of the Music Educators National Conference listing in this issue.

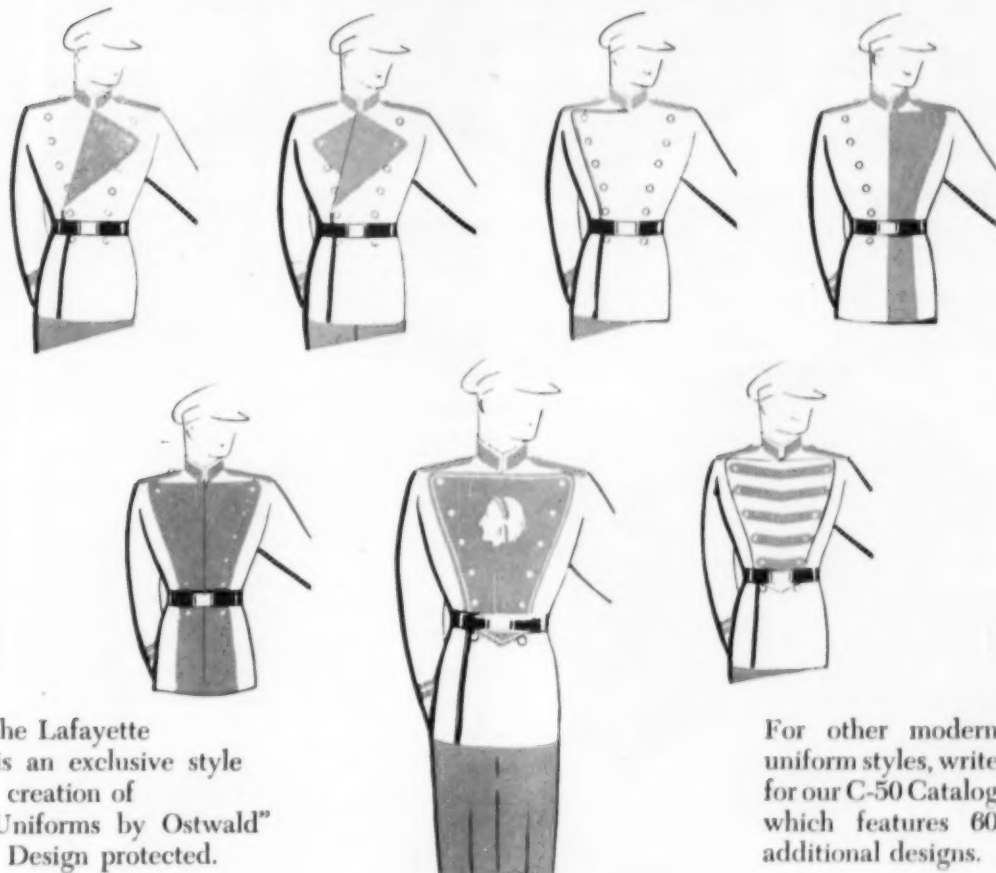
MONTANA MUSIC EDUCATORS ASSOCIATION OFFICERS. Lloyd Oakland, director of choral activities in the School of Music, Montana State University, Missoula, has been named president of MMEA to take the place of O. M. Hartwell who relinquishes the post since he was elected president of the MENC Northwest Division, 1955-57. The term of Duff Harstad, vice-president, has been extended for two years, and Dean Vinal, director of music, Hamilton Public Schools, was reelected treasurer. These officers assume their duties on January 1, 1956 for a period of two years.

NEW MUSIC BUILDING. The cornerstone for the \$1,250,000 music building at the State University Teachers College at Potsdam, New York, was laid November 10. In a brief, simple ceremony the cornerstone was unveiled and short addresses made by President Frederick W. Crumb, and Helen M. Hosmer, director of the Crane Department of Music. Alfred W. Thatcher, dean of the College, also participated. The new building will be completed next summer.

ERRATUM. Sharon Rakestraw (not Sharon Wells) is the name of the young lady who won the Music Week poster contest sponsored by the Junior Executives of the National Association of Music Merchants. A picture of Sharon and Russell B. Wells, NAMM board chairman and president of Charles E. Wells Music Co., Denver, appeared in the September-October MEJ Bulletin Board column.

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U. S. NATIONAL COMMISSION FOR UNESCO elected Willard E. Givens as chairman at the Fifth National Conference for Unesco held in Cincinnati, November 3-5, 1955. Mr. Givens was executive secretary of the National Education Association for eighteen years, until his retirement in 1952. He has been associated with Unesco since its inception and was instrumental in laying the groundwork for the world organization as early as 1942. He served in 1946 and again in 1950 on the educational missions which General MacArthur requested in an effort to introduce democratic methods in the Japanese schools. Since his retirement he has toured Southeast Asia, completed an assignment with the Public School Teachers Association in the Philippines, and recently made a survey of the Hawaiian school system.

THERE WILL ALWAYS BE A STEINWAY. The directors of Steinway & Sons recently elected Henry Z. Steinway as president to succeed his father, Theodore E. Steinway, who becomes chairman of the board. The new president, who joined the firm in 1937, is a great-grandson of the founder of the company, Henry Englehard Steinway. Henry Z. Steinway, who is known for interest in music education, and a former chairman of the Piano Class Instruction Committee of the National Piano Manufacturers' Association, served as a manufacturing apprentice and as assistant factories manager in Steinway's Long Island City factories until 1943, when he entered military service. After the war he became factories manager and was elected a vice-president in 1946. His father had held the office of president since July 25, 1927.

ASSIGNMENT OF ADVANCED STUDY GRANTS. The American Orchestra League announces that the following three conductors were awarded advanced study grants through funds made available to the League by the Rockefeller Foundation: Franz Bibb, conductor of the City Symphony Orchestra of New York City; Donald Johanos, conductor of the Altoona Symphony and the Johnstown (Pa.) Symphony; James Robertson, conductor of the Wichita (Kans.) Symphony. The grants will provide for study with some of the foremost opera houses and symphony orchestras in the United States and foreign countries. The League is endeavoring through experimentation to establish a curriculum of study and conducting experience that will prove valid and practical in assisting especially talented conductors to round out their technique, repertoire, and musical experience. The project will be carried out under the close supervision of several of the world's most outstanding symphony conductors who will serve as advisors and counselors to the League and the conductors selected for the study grants.

EXAMINATION IN MUSIC EDUCATION. Educational Testing Service, 20 Nassau Street, Princeton, New Jersey, announces the appointment of a committee of music educators who will undertake to draw plans for an examination in the field of music education in the 1957 nationwide administration of the National Teacher Examinations. Plans for the work of the committee and the cooperation of the MENC in this connection will be announced in the Educational Testing Service Annual Report for the current year. MENC members serving on the committee are: Marguerite V. Hood, professor of music education, University of Michigan, Ann Arbor, and supervisor of music in the Ann Arbor Public Schools; Arnold E. Hoffmann, state supervisor of music, State Department of Public Instruction, Raleigh, N. C.; Ralph E. Rush, head of the music education department, University of Southern California, Los Angeles; Richard C. Berg, director of music education, Public Schools, Springfield, Mass.; Louis G. Wersen, director of music education, Philadelphia, Pa., Public Schools.

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MUSIC EDUCATION SOUND FILM INDEX. An index of 16mm. sound films containing 170 listings concerned with music education has been prepared by the Music Education Department of the University of Alabama. Each listing is annotated, timed, and graded (elementary, junior-senior high school, college, adult) and one or more rental sources is listed with the rental price. Rental sources include four locations in New York, two in the Midwest, and four southern libraries. Single copies of the index may be obtained without charge by directing a request to Edward H. Cleino, Department of Music Education, Box 1912, University of Alabama.

BARBERSHOP HARMONY. "A Music Educator's Introduction to Barbershop Harmony" is the title of a brochure prepared by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. Robert G. Hafer, international secretary of SPEBSQSA states in a letter entitled "A Message to the Music Educator" that recently, as a public service, the organization has been concentrating on efforts to acquaint music educators with the values and techniques of the area of vocal music known as barbershop harmony. Through this medium many young men and young women are "discovering the thrill and inner satisfaction of singing a part of a four-part harmony." The brochure contains a reprint of an article by Harry Robert Wilson, professor of music education at Teachers College, Columbia University, which briefly tells the story of barbershop harmony; a treatise titled "Just What Is Barbershop Harmony?" and an outline of a suggested quartet contest program for high schools and colleges; as well as samples of five authentic arrangements created by members of SPEBSQSA. More comprehensive literature regarding the technical aspects of this type of harmony and song folios and loose-leaf arrangements are available from SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit 23, Mich.

MARCHING BAND FILMS AVAILABLE. Six 16 mm. color sound films taken at the pre-game and half time performances of the Purdue University Marching Band during the past football season are available to schools in Indiana without charge, and schools outside the state may borrow them for a \$1.00 fee. For further information write: L. D. Miller, Audio-Visual Aid Department, Purdue University, Lafayette, Ind.



GROUP OF DISTINCTION. Officials and guest consultants of music workshop at Southwestern Louisiana Institute, Lafayette, June 1955. Standing, left to right: Willis F. Ducrest, head of music department, SLI; Frank Collins, organist, Louisiana State University, consultant in organ and church music; Mark Hindsley, director of University of Illinois bands and past-president of CBDNA, consultant in band; James Green, music consultant, Silver Burdett Company, consultant in music education; Robert Gilmore, band director, SLI, consultant in music education. Seated, left to right: Mary Alice Cox, associate professor of music education, SLI; Polly Gibbs, professor of piano, Louisiana State University, president of MENC Southern Division, consultant in piano.



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CONCERTS FOR STUDENTS VISITING WASHINGTON, D. C. Carson G. Frailey, president of the National Symphony Orchestra Association, announces that the National Symphony will offer free concerts to the visiting high school students who will flock to Washington from all over the country this coming spring. The concerts are scheduled from Friday, April 27 through Thursday, May 31 on a daily basis, and will be called "Music for Young America." From this year on, the concerts will be included in the itinerary of the students. The series will be given in Constitution Hall. Requests for tickets for these concerts are being accepted now. There is no charge during the first year. Interested schools are asked to write: Ralph Black, manager, National Symphony Orchestra, 1779 Massachusetts Ave., N. W., Washington 6, D. C. Dates for arrival and departure together with a first, second, and third choice of the date on which groups would like to attend concerts, as well as preference for afternoon or evening performance, should be included with the requests. Students of public, private, and parochial schools are cordially invited to take advantage of this educational feature.

The actual father of the idea of giving concerts for the visiting youngsters is Dr. Howard Mitchell, the National Symphony's brilliant American conductor. Each year, the Nation's Capital plays host to between 400,000 and 600,000 young people who make the pilgrimage to Washington during a 5 to 6 week period between Easter and Decoration Day. The concerts are being underwritten the first year by Mrs. Merriweather Post, vice-president of the National Symphony Orchestra Association. Both Mrs. Post and Dr. Mitchell felt that the students came here and saw many commendable things, but that they missed the artistic soul of the city and our nation—great music! Through Mrs. Post's vision, and her interest in young America, they now will be able to carry back with them a whole picture of the Nation and its Capital.

EASTERN BAND AND INSTRUMENTAL CLINIC, sponsored by the U. S. Naval School of Music, was held in Washington, D. C. January 3-4. The two-day annual educational and musical event is designed for high school and college band directors, as well as instrumental teachers. The program schedule included: Training Aids in Music, Marching Band Clinic and Demonstration; Dance Band Styles, Arrangements, and Techniques; U. S. Naval Academy Band Performing Selected Band Literature; U. S. Naval Academy Dance Band Concert; Special Sessions on Instructional Techniques, Methods, and Materials. There are no registration fees or charges in connection with the clinic except those for personal expense. Music educators wishing to be put on the list to receive information concerning future clinics should write: Officer in Charge, U. S. Naval School of Music, U. S. Naval Receiving Station, Washington, D. C.

PREPARATION OF CORE TEACHERS FOR SECONDARY SCHOOLS has recently been released by the Association for Supervision and Curriculum Development, a department of the NEA. In the foreword, the statement is made that "In the development of core programs the preparation of teachers has been found to be a major problem." The committee responsible for the preparation of the booklet has presented the general social and educational background in which core programs are developed. The booklet also gives some definitions of the core program. Useful information concerning pre-service and in-service education is presented. The editors say, "If you are a secondary school teacher of a subject field . . . you will find this to be an analytical and constructive approach to the whole problem of the preparation of teachers for modern schools." Copies of the booklet are available at \$1.25 from ASCD, 1201 Sixteenth St., NW, Washington 6, D. C.—V.L.

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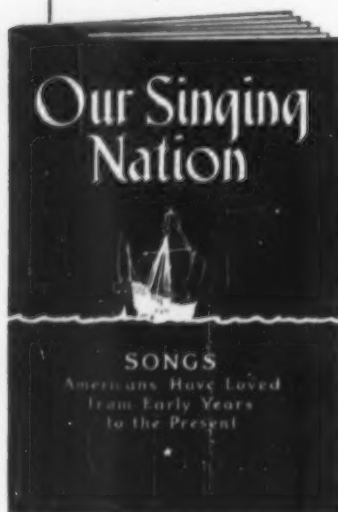
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CALIFORNIA SEEKS MUSIC THERAPISTS. College graduates with specialization in music therapy, or music majors with a year of experience with mental patients, are being sought by the California Department of Mental Hygiene to fill positions in state mental hospitals. Applications will be accepted until January 12 for an examination to be held in all states on February 9. Detailed information and official application forms may be secured from the State Personnel Board, 801 Capitol Ave., Sacramento 14.

ALBERT SPALDING MEMORIAL FELLOWSHIP. Friends of the late American violinist, Albert Spalding, have established a fellowship in his memory at Boston University's College of Music, a division of the School of Fine and Applied Arts. In making public the gift, President Harold C. Case called attention to the fact that the famous violinist, who taught at Boston University during the last three years of his life, gave his last public performance at the university's College of Music on May 26, 1953, just eleven days before his death.

PRIZE SONG COMPETITION. The Chicago Singing Teachers Guild announces its nineteenth annual \$200 award for the best original song composition submitted by a citizen and resident of the United States, the Dominion of Canada, or any of the Central and South American republics. Complete information and contest rules may be obtained from George E. Luntz, School of Music, North Central College, Naperville, Ill.


\$500 SCHOLARSHIP. The first Frances Anita Crane Music Award will be offered next spring by the Coanmasset Music Society, Inc. to a music student graduating from any high school on Cape Cod, including Wareham, who shows exceptional promise. The winning candidate may pursue his or her studies at the New England Conservatory of Music, Boston. Those wishing further information or desiring to contribute to the scholarship fund may write to the Society at Box 145, Woods Hole, Mass.

RADIO PLAY AND MUSICAL COMPOSITION AWARDS. Radio Station WHCU is encouraging creative arts at Cornell University, Ithaca, N. Y., by sponsoring two \$100 prizes for works by Cornell students—a radio play and a musical composition. The station hopes to serve both Cornell and the listening public by stimulating interest in the creative arts.



HISTORIC INSTRUMENTS. Sigurd Rascher, world famous saxophonist, shows his saxophone, which was made by Adolpf Sax in 1857, to three interested musicians on the campus of Kansas State Teachers College, Emporia, where he appeared in a series of clinics and concerts last spring. Milo Peterson, music teacher at Gridley, Kans., holds an eleven-keyed, granadilla wood clarinet which was made in Germany in 1780. Leopold Liegl, associate professor of music at Emporia State, displays his five-keyed boxwood clarinet which was made by John Jacob Astor in England in 1720. Frank Sidorfsky, of Bartlesville, Okla., a member of the U. S. Navy Band at the air station at Pensacola, holds his 1780 thirteen-keyed boxwood clarinet.

MORE BULLETIN BOARD ON PAGE SIXTY-TWO

A black and white photograph of three men in tuxedos and bow ties, each playing a different type of saxophone. The man on the left is playing an alto saxophone, the man in the center is playing a tenor saxophone, and the man on the right is playing a baritone saxophone. They are all looking towards the right of the frame.

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HIGHLIGHTS FOR FEBRUARY

February 6 and 7—Midwinter Conference on Church Music. Lectures and concerts will focus on music for the small church. Guest artists will include Hugh Ross, head of the choral department for the Berkshire Music Festival at Tanglewood, Mass., and organist Ernest White, musical director of Church of Saint Mary the Virgin, N.Y. Additional information available from Theodore Lams, chairman of the Northwestern church music department.

February 21 and 23—La Boheme by Giacomo Puccini. The full-scale production will be presented at 8:15 p.m. both evenings in Cahn auditorium, Evanston. Tickets and information can be obtained from the Concert Manager, Northwestern School of Music.

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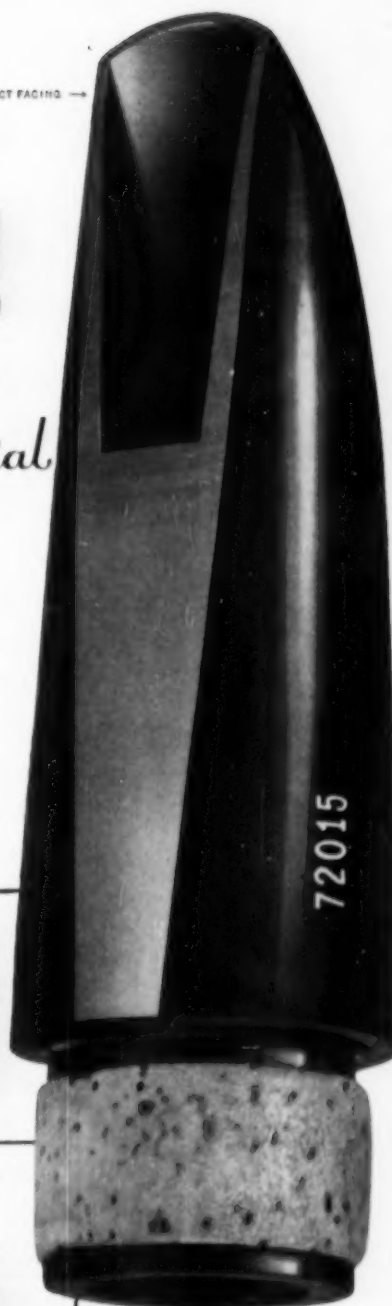
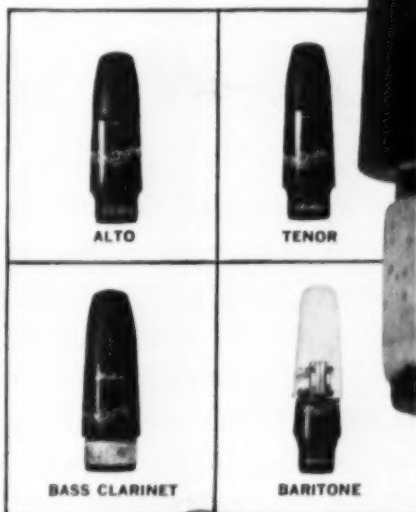
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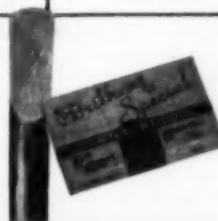
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The Golden Anniversary Observance

ANY ANNIVERSARY is more or less important, as Johnnie says, "depending on whose birthday it is, and what kind of a party he has"—which is a neat bit of philosophy to start off these paragraphs. Fiftieth anniversaries seem to have distinctive importance—at any rate, they are called "Golden" Anniversaries. And how rich in meaningfulness those two words are. Mention them and other words come to mind with special significance; such words as celebration, rejoicing, thanksgiving, not to mention pride—especially appropriate responses from the hearts of music educators at this time. But there are other connotations than those associated with pride in the achievements of fifty years—our readiness to join with comrades in celebration and rejoicing, or to demonstrate with pageantry and song our gratitude to those who laid the foundation for the organization which represents what has become a highly and widely respected profession.

Opportunity, responsibility, dedication, are also golden words enhanced by the anniversary observance. We think of present opportunities that stem from the pioneer work which began even more than a half-century ago. We think of the end of the first fifty years as the frontier for years ahead; of our responsibility for each day's contribution to the advance toward the goal to which our professional interests and efforts are dedicated. And thus we are led to think about our goal. Just what is it?

Upon reviewing the half-century history of the Music Educators National Conference one is mindful of the fact that previous and present goals established by the music educators have been much the same, but they have been set ahead from time to time—each time made larger, more specific, and more inclusive.

The Golden Anniversary Commission has regarded as a major responsibility the opportunity afforded by the Golden Anniversary Year to implement in practical nationwide application immediate and long-range development of the Music in American Life theme.

Presently each member of the Conference will receive a brochure prepared by the Commission that

will define the purpose and outline the plans for the Golden Anniversary Year Observance program, in which all of the organization units and all members of the Music Educators National Conference will participate.

The aims and objectives upon which it is hoped to focus the attention of every music educator through the program of the Observance are stated by Lilla Belle Pitts, chairman of the Commission, in terms of a Five-Point Goal which is preprinted on this page from the Golden Anniversary brochure.

In her comments on the Golden Anniversary Five-Point Goal, Miss Pitts said in part: "In our unceasing effort to realize new values in music education that will, in turn, create still higher values, we are grateful for the cooperation and help of the federated state associations and the auxiliary, associated, and related organizations. . . . Calling for particular attention are the common objectives and cooperative undertakings of the MENC and its parent organization, the NEA. If the combined efforts of the two succeed in finding effective ways and means of guiding general education and music education in the parallel pursuit of human, esthetic and spiritual values on the one hand, and practical, technical and scientific values on the other, this will be indeed a cause for rejoicing."

The Five-Point Goal will keynote the year of the Golden Anniversary Observance, which, inaugurated at

the great convention and festival in St. Louis, April 13-18, 1956, with state and local participation during the 1956-57 fall and winter, will continue through the six Division conventions in the spring of 1957. This should be a year of dedication and action for every music educator who reads these lines. You can help make the Observance effective. Your participation in the activities of the organization and the contributions you and your associates provide in your own school community will help fulfill the purpose of the Observance program as a worthy portrayal of a half century of achievement and a stimulating forecast of growth and service in the years to come.

C.V.B.

THE FIVE-POINT GOAL

In Social-Cultural Change

- 1 —To seek to determine the specific role of music education during a period marked by rapid social-cultural change.

In Education

- 2 —To strive for the inclusion of music as an essential part of the education of all boys and girls in our American Schools.

In Music Education

- 3 —To improve the qualitative aspects of teacher preparation; of the music curriculum in all of its scope and variety; of teaching materials; of standards of literature and standards of performance.

In International Relations

- 4 —To give to and receive from peoples in other countries—with resulting benefits to music education, as well as to the breadth and depth of individual sympathy and understanding.

In the Profession of Music Education

- 5 —To plan for continuing growth with the vision and faith, the unity and understanding that served as a beacon lighting the way of those who have brought the MENC thus far.

Music and General Education

James E. Koontz

THE PRINCIPLE which shapes and directs the thinking of those of us who work with the general education program is a firm conviction that our schools must contribute to the quality of a student's life both as a worker and as a citizen. We further believe that there is a common body of learning experiences which must be shared by each citizen in a democratic society regardless of the position he may ultimately reach within that society. There are in America certain social and community values, certain attitudes and institutions which serve our society as a unifying force in merging individuals into an integrated and successful society. In turn we feel that the individual is obligated to make his own unique contribution to those values and ideals in such a way as to continue to shape society in a higher and ever more successful order.

General education must inculcate an appreciation for and an understanding of the elements of our heritage of western culture in order that our youth might better interpret the world in which we now live. One of the expressed objectives of general education is to develop an understanding and enjoyment of literature, the arts, and other cultural activities as the expression of personal and social experience. Literature and the arts have been called the keys which often serve to open the doors to an understanding of people in other lands and times. It is through the study of great literature and art that one may participate vicariously in a wide range of human thought and experience far beyond the compass of one's own life.

As teachers of the arts we often fail to realize that music, painting, sculpture, drama, and the dance are all authentic and valid statements of human experience. Great music has the power to express feeling far more adequately in some instances than mere speech can convey. Teachers can and should help students to translate these experiences into the language of feeling. One of our primary tasks is to develop the latent aesthetic sensibilities of our students to beauty in all its varied forms. Some of the highest and holiest concepts developed by the mind of man have their expression in the symbolism of art and music. It is imperative for us to read and comprehend that symbolism before we can share in the experiencing of such concepts. It is in the understanding and sharing of such concepts that man derives his continuing and advancing spiritual evolution.

MORAL and spiritual force are inherent in great music. One can see the heaven of its influence working in the lives of college students, building significant attitudes and insights; and enlarging, advancing, and giving direction to the force of individual personalities.

Specialization is a distinguishing characteristic of our present society. We, indeed, have a tendency to become

overspecialized. In our colleges and universities the student feels compelled to "major" in certain fields and his studies are intensive in specific areas during his college career. The balance of his work is usually scattered in other departments without direct relationship to his experience and training. He may complete his work without acquainting himself with some of the fundamental areas of human knowledge and without a broad, comprehensive, and integrated view of human experience.

Seen from a slightly different viewpoint, this tendency toward specialization has other side effects on an individual's educational experience. The American competitive spirit has fostered a set of false values with respect to school activities. The word amateur is derived from the latin *amator* or lover, and implies that one does a thing for the love of doing it, or from the pleasure derived from participation. We have so emphasized the competitive aspect of many of the phases of the school program that our young people have established professional standards as the basis for their own standard of measurement of achievement. This is particularly true in athletics and to a certain extent true in the arts. As a consequence it seems evident that there are fewer individuals leaving our schools who continue to participate as amateurs. We seem rather inclined to promote the outstanding talent in our student bodies and permit the rest to become spectators. As a result we are becoming a nation of "sideline sitters." We are attendants! We watch and listen and applaud, but we participate less and less for we feel that we are neither specialized enough nor expert enough to risk comparison with the specialist.

Each individual should develop a degree of skill in at least one of the arts and should have an opportunity to participate in both the creative and expressive phases of art courses in college. It is estimated by some psychologists that the average human being utilizes only from five to ten per cent of his inherent potential. We teach our children the alphabet and help them to acquire the rudimentary knowledges and techniques to enable them to read other men's thoughts, but they do not generally read Shakespeare, or Browning, or Kant, or the Bible. They prefer the funnies or a picture magazine, or at best a digest of the latest fiction thriller. Much less do they desire to write, to think, and to record in a creative fashion, their own experiences with things and people. They do not seem to know or care to know how to be creative.

In the language of art we observe even less of an attempt on the part of the average individual to be creative. He excuses himself and is excused by others because he "hasn't the talent or the capacity." The majority of students are encouraged to neglect talent by teachers who fail to bring them to the point where knowledges and techniques are sufficient for an attempt at creativity, regardless of how simple that attempt might be. Even when they are brought to that point we may still fail to challenge them to step over the threshold

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which represents doubt or ability, and out into the rare world of creativity.

Schopenhauer made the statement that "It is with art, as with a great prince, we must stand before its presence and see if it will speak to us." Without a knowledge of the language, however, even though art would speak to us we may fail to comprehend.

Appreciation is not a gift that one either has or does not have. Neither can it be acquired as a complete and packaged item to be unwrapped and used. It is rather a state of understanding and insight which varies from day to day and from individual to individual. It is never constant but may either develop or deteriorate depending upon the use to which we put it. It is manifest in an individual by his personal sense of discrimination and his habits of choice. In music this degree of appreciation may be demonstrated by the use one makes of music. One *must* make use of music if it is to be appreciated. Ideally one must both produce music and consume it.

THERE are four basic areas of knowledge about music with which one must be familiar, and which must be employed if appreciation is to grow and lead one to constantly higher planes of personal development. One of these is the area of music history. Art is a "by-product" of daily living. It is the manifest residue of human action which has in the past concerned itself with the highest concepts of justice, beauty, and truth. It is the result of man's attempt through the ages to give visible form to such imperceptible qualities. It is the residue of our culture and as such, if we are to understand its varying forms and shapes, its changing development, we must have some knowledge of the social, political, economic, and spiritual influences which affected its creators.

The jewel-like beauty of the Taj Mahal, the breathtaking force of Beethoven's *Ninth Symphony*, the monumental aspects of Michelangelo's painting, have a tendency to transcend the bounds of average human comprehension. We are dazzled and confused by evidences of ability that are beyond our power to understand. It helps us to know the love story that inspired the building of the Taj Mahal, to realize that grumpy old Beethoven had a distorted personality partly because of his deafness. It is good to know that Michelangelo rebelled and hated every minute of the four years he lay on his back on the scaffolding painting the ceiling of the Sistine Chapel because he had been ordered by his pope and could not dare refuse. It is somehow reassuring to know that the great creators were not gods but mere flesh and blood, with quarrelsome wives, family problems, bills, headaches, and heartaches just like the rest of us.

One must know, too, something about the media with which music is produced. To know and recognize the sounds of music, to differentiate the subtle colors and nuances of voices and instruments is to be better able to

enjoy the contrast and change that is music. The concert-goer who understands how each instrument makes its particular contribution to the tonal fabric better appreciates the ingenuity of the human mind that conceived the elaborate structure of music and gave it design and order.

There is a third area of knowledge leading to appreciation which treats of the language of tone, the symbolism of sound. Each area of human thought has its own vocabulary. We verbalize thought, mathematical concepts are expressed by numbers, and other abstractions by still other symbols. Tone has its symbols and vocabulary. This makes it possible to record it upon the printed page and reproduce it. To be able to read and speak the language of tone and understand that language is of great importance to one who desires to move farthest in appreciation. It is difficult at best to converse with great minds if you do not speak the language of the great minds.

Form in music is the plan or pattern of organization. Music has been defined as "the organization of sound toward beauty." As an architect must organize space and materials and define and limit his objectives, so must a composer of music. An understanding of the framework, the plan or pattern of music, enables one to follow the stream of tone through time to its conclusion in a logical and comprehensive fashion. This matter of form then is as important to one who wishes to develop appreciation as are the other areas mentioned above.

THESE are bases upon which guidance and practice in music education are predicated. A teacher must first learn to know his students as individuals. He should then, insofar as it is possible, determine their backgrounds, incentives, interests, capacities and attitudes, and attempt to take each from where he is toward the direction in which he may best move.

The teacher is obligated to set up in a broad general fashion the direction in which experience will progress. The student must, however, *have the experiences* and must, through creative teaching and intelligent guidance, be led to interpret and understand these experiences. Standards cannot be imposed nor taught by the teacher though they may be caught by the students. One cannot force spiritual or intellectual growth. Creativity cannot be taught but it is a dormant urge which seems to dwell deep within each human soul. One cannot make a garden grow, but through the careful selection of seed, by careful cultivation of the soil environment, by feeding, watering and weeding, one can encourage growth. Creative teaching is in a sense like gardening, and the end product is an enlightened mind and an enriched spirit, a wholesome and adjusted member of society. To the creative teacher the possibilities are limitless and the rewards greatest.



Pennsylvania MEA State High School Band, Eastern Division, at Catholic High School, Harrisburg, May, 1955.
Allen W. Flock, Conductor; Russell H. Williams, Host.

If Music and Religion Are to Live

DEANE W. FERM

IN A recent issue of the magazine *International Musician* there appeared an article entitled, "If Music Is To Live" which stated that music is a dying profession. The reason the author gave for such a claim is that "canned and mechanized music" has dried up the well-springs of living artists.

The writer says: "It should be clear to everyone that in order to have music there must be a music profession—that is, a great body of men and women who make music their life work. This musicianly body . . . does provide the groundwork for guaranteeing someday a Paderewski or a Heifetz." The writer argues that one cannot replace musicians by mechanized music and still expect in the long run to have music itself, for without the human element there can be no music. A good farmer plows back into his soil plenty of good fertilizer to get continuing crops, for without it his fields eventually grow barren. In the world of music it is necessary to train hundreds of young musicians and have hundreds of people active in music in order to produce great composers and great orchestras. "Rachmaninoffs," he concludes, "do not grow in the sterile soil of dawn-to-dark disc turners, nor prodigies take root in tape-recording libraries."

As I have reflected on this article and its warnings for the musician and the future of his profession, I can note a similar movement taking place in the field of religion today. Religion to a certain extent is going mechanized. It is not the introduction of actual mechanical devices as such—although some churches may be guilty of this very thing—but the acceptance of thin substitutes for the real thing that may choke the essence of genuine religion. Church people have become activity-minded; and the test as to whether a person is really a Christian seems to be whether or not he is "active" in church. Is he taking part in various programs and does he serve on a sufficient number of committees?

It would seem to me that true music and true religion have much in common, and when one falters, so does the other. In each age they face new challenges and new problems, and our present age is no exception. Today the very foundations on which religion and music are built are being threatened. It would seem well to examine these foundations and to note the opposition.

In the main, religion and music—and we could include the other arts as well—have attempted to express the divine spirit that is within man. Religion and music together have claimed that man is more than a mechanical robot, that he is an image of the Eternal, and religion and the arts have sought to ignite this spark of divinity. Today, however—and this is the threat—there are professional psychologists and others who speak with great authority who would not dream of describing man as

"little less than God," as did the ancient Psalmist. They see man as a system of stimuli and responses operated by a mechanical brain. And some of them even insist that it is *in principle* possible to construct the mechanical equivalent of a man, because man is a machine and nothing but a machine. We should recognize, of course, that this claim is a faith that cannot be proved—a faith, mind you, that man is only one more mechanical contrivance.

But note, if you will, the implications to this faith. If we are machines, however complicated, we have no freedom, no moral responsibility, no creative abilities. Can a machine be virtuous or worthy of blame? Is a machine capable of creating worth-while music? Is a machine capable of creating anything, or is it just ticking off the necessary effects of previous causes, and so on *ad nauseam*? When you listen to Beethoven's *Fifth Symphony*, are you sensing the inevitable result of the necessary workings of a system of levers operated from a complicated control box in the skull of Beethoven; and is your reaction to that sound determined by conditioned reflexes over which you have no control?

It has been the implied faith of religion and music that man is more than a machine controlled by a bundle of already determined reflexes; that man has within him the spirit of the divine; that he has been created in the image of his God, as the Bible puts it. And it has been the goal of music and religion to help man express this spirit. Real music, like real religion, is an intangible thing. The thing that is most important—the process by which the sensation of tone becomes converted into human feelings and moods—will probably never be explained, certainly not from the point of view of mechanism. The latest researches into the physiology of musical sensation do not help us in the least, for it is essentially the expression of something that is beyond the physical.

Two musicians can play the same composition—one will give forth wooden, empty sounds, while the other will make the shivers run up and down your spine and give you a few moments of inspiration. The latter has caught a glimpse of the divine. In religion there are people who go through the motions of alleged religiosity as though they were being paid by the hour; and there are others who radiate inspiration. In the musical profession there are teachers who are primarily concerned with the mechanics and techniques; there are others who are concerned above all with giving expression to the eternal quality that is within them. The difference, you see, is one of spirit. In the Judeo-Christian religion, to feel possessed by the Spirit is worth more than all "the burnt offerings and the fat of fed beasts." Without the spirit of Christ, Christianity would soon die regardless of how "active" His church may be. In the field of music, to feel the presence of the divine Spirit is worth more

This article is taken from an address at the Montana State Music Teachers Association convention in Missoula, July 1955. Dr. Ferm is director of the Montana School of Religion, Montana State University, Missoula.

than all the techniques which you may acquire. And without this Spirit, music would die, regardless of how "active" and technically perfect the musical profession may be.

The temptation is always very real to subvert the purpose and essence of the arts. Historically this makes an exciting study. In the period before the Renaissance, the arts were carried on for the most part in the monasteries. As a result, the arts were regimented and circumscribed; they had to fit a certain preconceived pattern. And the painting of the period stresses the flat surface design and the gold leaf. In general, the artists painted in the same manner and mood, testifying to the controlled discipline in which they worked. Individuality was almost unknown. With the coming of the Renaissance artists dared to step out on their own—to experiment with new approaches and techniques. They painted life as *they* saw it—not as they were told to see it. They tried to express the spirit within them. The emphasis was on individualism. However, in the late Renaissance, the so-called Baroque period, the motto seemed to be individualism for the sake of individualism rather than for the sake of the inner spirit. A similar development, I am sure, can be shown in the field of music. The danger, you see, is that the arts cater to the group or to the whims of the individual, rather than to the divine Spirit that is within all men.

You have heard, I suspect, the familiar saying that "religion is caught, but not taught." You can send your child to Sunday School faithfully, but this does not guarantee that he will catch the religious spirit. You can teach a person about the Bible, but this does not mean that he will become inspired as were the biblical writers. You, yourself, can attend church for years on end, but you still may not acquire the spirit of which the church is but the channel. And the danger is that the individual will become so engrossed with the extraneous elements of religion that he will miss religion itself. The same is true in the field of music; music is in the final analysis caught but not taught. You can teach a student all the latest techniques but this does not mean necessarily that he will become a great musician. And the hazard is that you who are music educators and teachers will also become infected with the spreading disease that techniques and methods are more important than that which the techniques and methods seek to express.

I DO NOT mean to minimize the importance of learning the tricks of the trade. A musician who ignores the best possible training is like the uneducated minister who pooh-poohs book knowledge. I recall when I used to play the French horn in high school and college how impatient I would become sometimes when my teacher, the first hornist in the Cleveland Symphony Orchestra, had me practice all sorts of exercises to strengthen my facial muscles and deepen my tone; and how exasperated I became when he insisted that I change my embouchure position, for this meant practicing before a mirror hours a day. There is no short cut to success, and later on, when I had developed the techniques, I had good reason to be grateful for my teacher's insight. But even so, the wonderful thing about him was that he made me realize that these techniques and tools were only techniques and

tools; that I, myself, had to learn to use them to express the spiritual quality of the music itself. Techniques and methods do not act by themselves any more than do hammers and nails; they need a guiding purpose to direct them; and that guiding purpose ought to be the revelation of the indwelling spirit. Most of you have probably seen the movie "The Glenn Miller Story." Glenn Miller was great in his field of music because he was not satisfied with the conventionalities and the stock-in-trade of his day. He was looking for what he called a *sound* to which he sought to give expression—a quality which would make all the difference in the world. It is this search for a *sound* and the attempt to express it that is the mark of a real musician.

Genuine music, like genuine religion, is an act of worship. I have been reading recently books by and about Albert Schweitzer. Here is a man highly renowned in many fields as a musician and organist, theologian and minister, physician and surgeon; a man who has dedicated his life and his talents serving his fellow man in Africa. He tells in his autobiography how, when he plays the organ in a concert hall, he tries to turn the concert hall into a church and transform the music program into a kind of religious service. For, he writes, "the organ has in it an element, so to speak, of eternity. Even in the secular room it cannot become a secular instrument." (*Out of My Life and Thought*, p. 69). Writing about Johann Sebastian Bach, Schweitzer says that for Bach music was an act of worship. "The great point," he writes, "is that Bach, like every lofty religious mind, belongs not to the church, but to religious humanity, and that any room becomes a church in which his sacred works are performed and listened to with devotion." (*Anthology*, p. 56.) Would that you who follow in the footsteps of Bach and Schweitzer also look upon music as an act of worship, a reverence for the eternal which vouchsafes itself in man.

I HAVE tried to point out that music and religion are different manifestations of the same approach to man and the world in which he lives; that man is part and parcel of a divine order which seeks to make itself known in the world of everyday living. I speak finally of a bug that is infecting the educational system; and that is the parasite of vocationalism. Our system of education is rapidly going vocational. Witness all the professional schools that we have in this university. Beyond this, we have pre-law, pre-medicine, pre-divinity, and so on. The pursuit of knowledge for its own sake is being rapidly obscured in universities and may soon be extinguished. Soon everybody in the universities and colleges may be there for the purpose of being trained for some specific thing.

The person learns to *practice the profession*, not to understand the principles which undergird it. And vocationalism deprives the university of its chief purpose for existing, which is to provide a haven where the search for truth may go unhampered by utility or pressure for results. Why do many students today go to a university and choose a particular profession? To get a job; to achieve material success. Even schools of music suffer the same temptation, as do their teachers. The material, vocational rewards are very inviting. Fortunately, leading educators and spokesmen for industry across the country

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Meet Mister Miessner

John W. Beattie



So you have already met the gentleman! Oh yes! you have encountered his name as one of the authors of elementary school songbooks. You may have used his class piano materials, *The Melody Way*; there may be a couple of small-sized Miessner pianos that you push about from room to room; you may even have been introduced to some of the audio-visual aids that he has developed in recent years. To be sure, the Miessner name is one often met in the world of music education. But the Miessner we wish to present here goes back so many years that he is completely unknown to all but a few old-timers. The story of his early life is worth the telling since it furnishes the setting for a career of extraordinary interest and value.

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W. Otto Miessner was born in Huntingburg, Indiana, May 26, 1880. If you wonder about the location of Huntingburg, just get out your highway map and locate the neighboring but better known village of Santa Claus. Both communities are in southern Indiana, near Evansville. Otto's father was musical and directed the choir of one of the churches. Otto played piano, violin, mandolin, guitar and quite often tried his hand at various wind instruments. Throughout his childhood, music making was a regular part of home life in which the Miessner family all participated. Otto lived a normal boy's life except that he devoted more time to music than did most of his companions. He spent hours at the reed organ and began writing music long before he had music lessons of any kind. When he graduated from high school in 1898, the only boy in his class, he played a piano solo, Gottschalk's "Last Hope," and delivered the class valedictory, "The Rift within the Lute."

Now came a time of decision. The boy had dreams of a career in music and since Cincinnati was near and

boasted two excellent conservatories of music, Otto pleaded for an opportunity to attend one of them. Dad was adamant in opposition; he had never been paid a cent for his musical activities; there was no future for a musician and the son should go to work in father's woolen mill or busy himself at other jobs until he could save enough to finance his own education. Finally, a small loan was arranged and Otto started off for Cincinnati in January of 1900.

He went to the College of Music and was given time for an interview with Frank Van der Stucken, then dean of the College as well as director of the Cincinnati Symphony Orchestra. Otto explained what he wanted to do, stated his financial circumstances and made it clear that his time and funds were limited. "But," said the dean, "you are talking about completing a two-year course in one-half year. What makes you think you can do that?" To this the boy replied: "I have studied your catalogue and believe I might pass examinations in some of the required subjects."

As evidence of some knowledge, he produced several of his compositions including "Elsa's Dream" and "Hoosier Colonel." "These are all nicely printed," said the dean. "Who did that for you?" "I did it myself," replied Otto and told how he had fashioned stamps for reproducing notes with the rubber taken from discarded rollers of a clothes wringer. The ingenuity displayed by the young composer so intrigued Van der Stucken that he gave the music more than a cursory glance, found promise in what he saw, arranged for examinations in sight singing, ear training and harmony, then outlined a course of study.

Most of Otto's work at the College of Music was done under Arnold J. Gantvoort, a pioneer in the field of school music and one of the early authors of school music textbooks. While much of the work was done in classes,

there were also many private lessons in piano, voice, and composition. The two-year course was completed in five and a half months.

So, in June 1900, Otto Miessner was ready to launch a vocation as a teacher of music, the only means open to him to further his education. Late in that summer, after having sent out dozens of inquiries about positions, he heard of an opening in the schools of Boonville, some thirty miles south of his home town. Lacking money for transportation, he started out at midnight to walk the distance between the two towns. There were no autos in those days and thumbing a ride was a system of transportation entirely undreamed of.

Next morning, he arrived in Boonville, weary and dirty, and after a wash and a shave, presented himself at the office of Charles Clark, the school superintendent. The latter said he would call a meeting of the school board for that afternoon. With characteristic energy, Otto canvassed the town and sold enough copies of his pieces, "Rush to the Klondike," "A Swell Affair," and "Dark-town Barbecue," to finance a lunch, a haircut and train fare home.

Meanwhile, the superintendent had received a telegram from Otto's father asking about the boy's whereabouts. The father was assured that son was all right. Later on the board met and engaged Otto on a two day per week basis. The other days might be devoted to private piano teaching in Boonville and Huntingburg. Young Miessner remained on this first job from 1900 to 1904. During those years he made frequent trips to Evansville where he found a competent voice teacher, and did some summer study in Chicago and New York.

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In the long vacation of 1902, Otto ventured on a tour afield, selling his compositions to cover transportation. One spring, years later, several music educators were riding the Santa Fe to Chicago, following a meeting of the Southwestern Conference. Otto Miessner was one of the group which was visiting in the smoking compartment of a sleeper. As the train drew out of a Kansas town, Otto said: "The last time I came through this place I was chased off the top of a Pullman sleeper by the entire train crew. Fortunately, they did not catch me but I was obliged to make other travel arrangements." He had been promoting the sale of his musical wares through the wheat belt and felt it necessary at times to utilize unconventional and inexpensive modes of touring.

In 1904 there came an invitation for Otto to move to Connersville, Indiana, as full-time supervisor of music. At the beginning of the year the superintendent said: "Our high school music is in such bad shape that you are our last hope; either you make it go or we will put an end to any choral work beyond the grade schools." Miessner did "make it go" and in his five-year tenure, 1904-1909, produced several operettas of the Gilbert-Sullivan type, organized an adult chorus, and started the first high school band of which there is any record. That was in 1907. There were lacking competent teachers of the various instruments so Otto undertook the teaching himself.

He also formed an orchestra but it was the band that really brought him wide attention in the educational world. This band resulted from the discovery that many boys who were not greatly interested in singing were

quick to take advantage of a chance to play an instrument, wear a uniform and march in parades. The various activities that now formed the musical life of Connersville gave the city more than state-wide recognition, and it became apparent that Otto Miessner was going places.

One superintendent during the Connersville period was Lotus D. Coffman, later president of the University of Minnesota. Coffman was quick to recognize a genius and profoundly influenced the young musician. "Forget about a life as a composer of opera and symphony," advised Coffman. "You can accomplish more and live more usefully in educational work." But despite a busy seven-day week, for in addition to a full school music program he gave private piano and voice lessons on Saturday and directed church choirs on Sunday, Otto was unhappy about his own development, so he gave up his Connersville position in 1909 and went to Berlin, again borrowing money for the European period of study.

In Berlin, where he remained for more than a year, he studied voice with Alexander Heinemann, at that time a celebrated lieder singer. His work in form, theory, and composition was with Edgar Stillman-Kelley, the then acknowledged dean of American composers. He also studied piano with Mrs. Kelley, later on widely known in our country as president of the National Federation of Music Clubs.

Both the Kelleys were fond of Otto and discovered in him an unusual talent. Like that other advisor, Lotus Coffman, they urged the young composer to remain in music education and to use his great ability to raise the standard of materials used in school music work. While in Connersville, Otto had produced *Art Song Cycles*, a group of forty songs which were generally used throughout the schools of America. Having seen this material and heard it performed, it was obvious to the Kelleys that their young protégé might make a tremendous contribution to the musical development of children.

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Back in his own country in 1910, Otto became supervisor of music in Oak Park, Illinois. Here he worked in both elementary and high schools. He personally directed all the music in the Oak Park and River Forest Township High School. This meant organization of two large



For a great many MENC members this picture will arouse tender recollections. To younger members it may be necessary to explain that the jovial quartet is composed of four of the most beloved MENC past-presidents. Left to right: Edward B. Hirge (1911), Osbourne McConathy (1919), W. Otto Miessner (1924), Russell V. Morgan (1930-32). Mr. Miessner is the only living member of the group.

choruses, glee clubs for boys and girls, band and orchestra, and an opera club. Such operas as "Chimes of Normandy" were among his annual presentations, as well as various Gilbert-Sullivan productions.

In 1911 Miessner was asked to join the editorial staff of the Silver Burdett Company and with Horatio Parker of Yale, Osbourne McConathy of Northwestern, and Edward B. Birge of Indianapolis and later of Indiana University, produced a series of elementary school music texts known as the *Progressive Music Series*. This became very popular throughout the country and was ultimately succeeded by two other series, *The Music Hour* and *New Music Horizons*. Otto contributed to all three series, producing several hundred songs distributed among the more than thirty-odd books. Sometimes he wrote both tune and text, sometimes text or music only. A large number of these did not carry the Miessner name but that of a grandmother, an aunt or some entirely fictitious character. As Otto was wont to say: "You cannot put your name on everything you write for a school songbook."

In 1914 Miessner was called to the directorship of the newly organized School Music Department at the State Teachers College in Milwaukee. He supervised the work of the music faculty while personally teaching school music methods, theory, and composition. He developed a plan for class instruction in voice, piano, and orchestral instruments. He also organized an adult chorus in the community and directed a church choir. As had always been his custom in smaller communities, he worked a seven-day week.

In 1918 he originated the first small, portable piano especially designed for school use. This, while bearing the Miessner name, was manufactured by the Jackson Piano Company of Milwaukee, which was forced into receivership in 1922. Otto then reorganized the company as the Miessner Piano Company and acted as its president for several years. The little Miessner piano, therefore, was the prototype of the spinet type piano used in schools and homes today. The business prospered until the great financial depression of 1929 when practically every business in the country was seriously affected. Some two hundred—eighty per cent—of the piano factories were forced to close. However, by the time of the financial crash, all of the friends who had ventured any money in the Jackson Company had received a substantial share of their original investments through the liquidation of the company.

In 1929 Otto moved into the Chicago area where he continued the Miessner Institute, founded in 1924 at Milwaukee, to publish and promote his materials for class instruction in piano and other instruments. Since none of the colleges were then offering training in elementary class methods, it was necessary for some able musician to pioneer that type of work and Otto became that pioneer.

From 1924 through 1930, he conducted workshops in class piano methods throughout the country and introduced class piano into the schools of several hundred cities. Copies of *The Melody Way* are to be found as far afield today as South Africa and Australia. A special Swedish edition was published in Stockholm. The Institute flourished from 1924 until 1936 when there came an opportunity to head the Department of Music Education at the University of Kansas. There, as in other positions, the urge to relate the music of school and community

prompted Otto to organize the Lawrence Choral Union. The culmination of his work with that group was a performance of a major work by his old teacher, Edgar Stillman-Kelley. This composition, a miracle play, "Pilgrim's Progress," was sung by a double chorus of 250 voices, a children's chorus of 300 voices, and eleven soloists. The University Symphony Orchestra of 90 players accompanied the work, Miessner conducting.

Otto remained in Kansas till 1946 when he turned once more to Chicago to engage in scientific research in the field of audio-visual aids to teaching music.

Throughout his long career, Otto Miessner has been a loyal, participating member of the Music Educators National Conference. He directed the chorus at the Cleveland meeting in 1923. He served as President in 1924. For fifteen years he was a member of the Music Education Research Council. He is a Life Member of the Conference and always present at Division and National meetings.

Few of us have met the gracious and gentle Mrs. Miessner who has remained quietly in the background through the many years of her husband's busy life. She has helped create a happy home and has been a real partner in all her husband's activities. There are two children, both married, and three grandchildren.

Otto and Mrs. Miessner are now living in Winter Park, Florida, where they would undoubtedly be happy to meet any of their old friends who make the South a full- or part-time residence. And, should you be a college administrator seeking the services of one who can handle classes in most any phase of music instruction, Meet Mister Miessner.

Religion and Music

CONTINUED FROM PAGE TWENTY-THREE

are beginning to recognize this disease of vocationalism, and top professional schools today are insisting that their students get a broad background in the liberal arts.

I submit that if music, like religion, is to remain true to its essence, it must continue to stress the spiritual side of man. It must not succumb to vocationalism and materialism. It must bring ringing testimony to the truth that man is basically spiritual; that the things of the spirit are far more significant than the things of the material world; that the disclosure and revelation of this spark of divinity in man ought to be his noblest aspiration. The great danger that we all face is not that we shall make a complete failure of our lives and our profession. The risk is that we may fail to perceive the true destiny of man, fall short of life's ultimate goal, be unconscious of life ablaze with the light of the divine spirit and be content to have it so—that is the danger. Some day you who are musicians and music educators may wake up and find that always you have been busy with the husks and trappings of music and have really missed the essence of music itself. If genuine music is to live, then you as musicians must look upon your vocation not primarily as a means of material livelihood, but as a privilege in which you may reverently and humbly become inspired by that greater Spirit in whom we all live and move and have our being.

White House Conference on Education

SOME OBSERVATIONS

WHEN 2,000 people come together representing every state in the Union and the territories, and every conceivable interest—economic, cultural and political; when what these people do together is covered by over five hundred members of the working press; when the delegates come together with individual invitations from the President of the United States; and finally when the sole concern of these 2,000 citizens is the education of children in the United States—this is important news.

We read much in advance about the routine planned for the White House Conference on Education—about the “table hopping” procedure for delegates, or the plan for the distillation of reports; that the Conference was so planned, as some said, as to be stacked for, or, as others forewarned, against Federal Aid to education. Of course, all of these elements were in the picture. However, regardless of any implications of “stacking” or references to the fact that the Conference was busy work going nowhere, it cannot be denied that the Conference proved the interest in, concern about, and determination of the 2,000 representatives of the American people to insure an education for all the children of this country.

The six topics which were discussed by each one of the 180 groups of ten members each were: (1) What Should Our Schools Accomplish? (2) In What Ways Can We Organize Our Schools More Efficiently and Economically? (3) What Are Our School Building Needs? (4) How Can We Get Enough Good Teachers—and Keep Them? (5) How Can We Finance Our Schools—Build and Operate Them? (6) How Can We Obtain a Continuing Public Interest in Education?

Someone asked if there would be a special session on music. There were no special sessions as such at the White House Conference on Education. Only the topics listed above were discussed. And on each topic final reports were made, these final reports having come through what was referred to as the “distillation process.” By this was meant that each topic was discussed and reported on by each of 180 groups of ten members each; the 180 chairmen then met around eighteen tables from each of which came a report; then two tables of nine each reported, and finally two chairmen decided on the final report, and one chairman made the report. This process is mentioned because while many commitments may be made around one table with ten people, there is absolutely no assurance that these commitments will be adhered to through the final report. It was especially gratifying, however, to hear the final report on two of the topics with which music education is particularly concerned: (1) “What Should Our Schools Accomplish?” and (3) “What Are Our Building Needs?”

The report of Topic (1) reads in part: “The people of the United States have inherited a commitment, and have the responsibility to provide for all a full opportunity for a free public education regardless of physical, intellectual, social, or emotional differences, or of race, creed, or religion.” . . . “We believe that education is necessary for the fullest development and enrichment of the individ-

ual.” . . . “Education is a sound and necessary investment in the future well-being of our nation and its citizens.”

It was the consensus of these groups that the schools should continue to develop:

- (1) The fundamental skills of communication—reading, writing, and spelling as well as other elements of effective oral and written expression; the arithmetical and mathematical skills, including problem solving. While schools are doing the best job in their history in teaching these skills, continuous improvement is desirable and necessary.
- (2) Appreciation for our democratic heritage.
- (3) Civic rights and responsibilities and knowledge of American institutions.
- (4) Respect and appreciation for human values and for the beliefs of others.
- (5) Ability to think and evaluate constructively and creatively.
- (6) Effective work habits and self-discipline.
- (7) Social competency as a contributing member of his family and community.
- (8) Ethical behavior based on a sense of moral and spiritual values.
- (9) Intellectual curiosity and eagerness for life-long learning.
- (10) Esthetic appreciation and self-expression in the arts.
- (11) Physical and mental health.
- (12) Wise use of time, including constructive leisure pursuits.
- (13) Understanding of the physical world and man's relation to it as represented through basic knowledge of the sciences.
- (14) An awareness of our relationships with the world community.

The Topic (3) report, “What Are Our Building Needs?” included the following:

Basic facilities for secondary schools: Adequate site, general classrooms, special classrooms for science, art, home-making, music, industrial arts, and for vocational education, boys' and girls' physical education, offices, library and textbook rooms, cafeteria, auditorium, health unit, teachers' lounge, locker facilities for students. Desirable, but not mandatory: Swimming pool, visual aid facilities.

“How Can We Finance Our Schools—Build and Operate Them?” was probably the most controversial topic on the agenda. The final report on this topic indicated an overwhelming majority of the participants, a ratio of more than two to one, in agreement that the Federal Government should increase its financial participation in public education. Of those favoring such increase, the greatest majority approved an increase in Federal funds for school building construction. On the issue of Federal funds to the states for local school operation the participants divided almost evenly. A very small minority was opposed to Federal aid for education in any form.

The White House Conference on Education was satisfying evidence of the intense interest of the people in this country in education. No one could have been present at the first orientation session, at each of the six discussion groups, and finally at the last session and not have been aware of the deep sense of responsibility on the part of every delegate. The fact that there was standing room only at the general sessions from the beginning to the end of the Conference attests these statements.

It is true that there may be a crisis in education—evidenced by teacher shortage, inadequacy of school buildings, etc. There is indeed reason for us to be greatly concerned. Yet the White House Conference on Education, its broad representation of the American people, its superb management, and finally the excellent reports, afford real cause for rejoicing.

—VANETT LAWLER

The MENC was represented at the White House Conference on Education as part of the delegation of the National Education Association. William G. Carr, NEA executive secretary, appointed Miss Lawler to serve as MENC representative on the NEA delegation. The White House Conference on Education was held in Washington, D.C., November 28-December 1, 1955.

The Camera and the Chorus

H. RICHARD DRYDEN

A Useful Teaching Aid for Overcoming Vocal Faults

MANY of the visible mistakes made by vocal students could be eliminated if the singers were able to see themselves making the mistakes. To make this possible, I tried using a motion picture camera, and a mirror, with varying degrees of success. Neither of these methods, however, seemed to be just what was needed.

In attempting to find the ideal method of presentation, I was fortunate in my decision to try a Polaroid Land Camera. I thought it might solve my problem because I knew it would enable me to show the student in just sixty seconds exactly what visible mistake he was making; I knew, also, that to be most effective, the correction should be made immediately after the mistake had been committed. This camera proved itself to be precisely what I had been looking for. The visual impact of such a presentation was terrific. It was unbelievable, in some cases, the difference a picture made in the student's subsequent efforts. Often, faulty vocal habits of long standing were corrected on the next attempt after the student saw the picture.

My experience in using the "picture-in-a-minute" camera to cope with some of the problems encountered in my high school choirs was very gratifying. In fact, it proved to be so significant that it seems worth while to present a brief account of the experiment in the belief that others may find the Polaroid Land Camera the

perfect teaching tool to help them solve some of the vocal difficulties of their students.

Some of the pictures were taken during the regular rehearsal and some were taken after school. The room that was used for the latter pictures had a blue wall which served as a light background. For these shots I used two No. 2 photofloods to light the subject. A close-up lens designed especially for the Polaroid Land Camera was placed over the regular lens in order to show the faces of the students in greater detail; the camera was mounted on a tripod.

When the pictures were taken during a rehearsal period, the camera was again supported by the tripod and adjusted to the correct distance to frame the subject in the viewfinder; this was usually about three and one-half to four feet. The camera was used with the B-C flashgun designed for it; a forty-inch cable release made it possible for me to hold the plunger in one hand and to conduct with the other. In this way, I could take the picture at the moment the mistake occurred during the actual singing of a phrase. This did not interrupt the singing or retard the classwork; on the contrary, the mere presence of the camera had a beneficial effect in that the students were more alert when they thought a picture might include them. This was evident in the immediate improvement of mistakes that were being made because of carelessness or lack of concentration.

Usually, the student who was to be the subject of the picture sat in a chair which was placed in the aisle near the front row. Sometimes an egg-shell colored





window shade, which had been substituted for the discarded beaded material in an old projection screen, was used as a background behind the student. Rehearsals are held in a large auditorium and pictures taken without the window shade had a dark area behind the subject's head, due to the fall-off in the effectiveness of the flash bulb. Such pictures were not so pleasing in appearance as those with the light background. As teaching aids, however, both types of background were equally effective.

Some candid type pictures were taken during rehearsal periods, too. Due to the nature of these shots, they had a dark background and the camera was always hand-held. Also, they were taken while either a student director or a practice teacher was directing the choir.

The operation of the camera was very simple. After the distance to the subject from the camera was estimated and set on the focusing scale, the proper shutter exposure number, as indicated on the table on the back of the flashgun, was selected. When photofloods were used, the exposure was determined by a Polaroid exposure meter which gives a direct reading for the setting of the shutter. Then sixty seconds after snapping the shutter, a picture was available to show to the student. The procedure was standardized as much as possible in order to secure consistent photographic results and also to save time.

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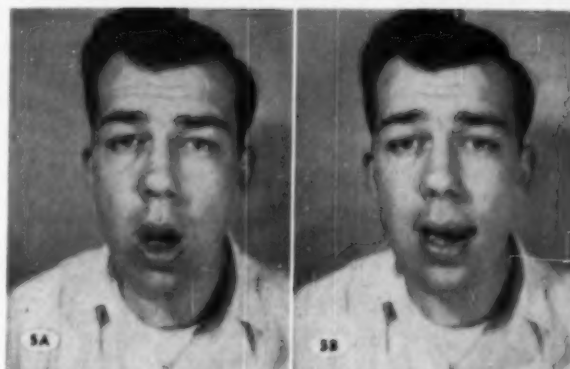
Most of the pictures that accompany this article were taken during a rehearsal, and the set-up described above was used with the exception that two No. 2 photofloods were substituted for the single No. 5 flash bulb. A few were taken with a No. 5 flash bulb, and all the rest used the classroom arrangement in which the wall served as the background. (See photographic data given at the end of the article.)

Picture No. 1A shows a student singing what she thought was a definitely formed "oo." After her attention was drawn to her first effort by means of the picture, she again sang "oo" with the result shown in No. 1B. It will be noted that some of the corrected vowel forms are a little exaggerated because of the earnestness of the student.

Picture No. 2A shows an underdefined "oh." The improvement in the next trial is evident in No. 2B. This was gratifying to me because the indefinite formation of vowels as pictured in No. 2A had been habitual with this student. Most beginning vocal students believe they are forming the vowels much more definitely than they actually are. Nothing convinces them more easily of the error in their thinking than a picture.

Picture No. 3A. The vowel sound that was supposedly being sung was "ah" (the first vowel sound in the word "sigh"). As can be seen, the vowel actually was "ä" as in the word "hall." This misformed vowel was corrected immediately as is obvious in No. 3B.

Picture No. 4A. This same student was also having trouble with the vowel "ee" because of underdefinition. The change she



made in the next attempt is more as the vowel form for "ee" should be No. 4B.

Picture No. 5A is an example of what happens when a student tries to sing a "wide-mouth" vowel with a "long-jaw" position. He thought he was singing "ä" (the word "may"). A suggestion regarding the two general vowel positions gave the result pictured in No. 5B.

Although only a few vowel forms are pictured here, it is evident the procedure can be applied to correcting the faulty formation of any vowel or diphthong.



Often, a picture that is taken to correct one mistake discloses the existence of an additional fault. For example, No. 6 reveals the fact that the tip of the tongue is not touching the back of the lower front teeth as it should be. This condition had been concealed by practically closed lips before this picture was taken. This is one error many singers cannot seem to realize they are making; they have to be shown to believe it. This student was amazed when she saw the picture, although the incorrect position of her tongue had been brought to her attention previous to the taking of the photograph.

In addition to isolating and helping to correct the difficulties encountered with vowel forms, pictures taken with the Polaroid Land Camera are perfect for photographing a group of miscellaneous problems and conditions that do not readily fall into a specific classification. Included in such a group would be lack of unanimity as found in inaccurate attacks, releases, and rhythms; passive and strained faces; poor posture; and "activity" or public relation pictures. This list is not complete since the extent to which pictures can be used as a means to an end will be determined only by the resourcefulness of the teacher and the specific situation.

The following pictures are examples of the application that I made of the camera to some of the possibilities in the above list. Picture No. 7 shows an instance of the lack of unanimity—this was the release of the word "light." The student on the right is anticipating the final consonant—she should postpone the articulating of the

"t" as long as possible and sustain the vowel sound. In this case, the singer on the left is sustaining "ah" (the first vowel sound in "t"), and the other, on the right, has already started to sing "ee" in anticipation of the "t." A picture of this type can be used to draw attention not only to anticipating the final consonant, but also to the nature and correct singing of diphthongs.

Since a poor attack sometimes can be attributed to the prolonging of the initial consonant in a word, a picture of such a faulty attack would appear as a variation of illustration No. 7. The difference would be in the interpretation. For instance, if No. 7 were an example of a poor attack, the girl on the right would be prolonging the beginning consonant, as indicated by her partially closed mouth.

In addition to the anticipation of the final consonant as a cause of undesirable releases, continuing the final consonant too long will sometimes cause lack of unanimity. This condition can also be shown by means of pictures if necessary.

Passive faces that accompany devitalized singing can be brought easily and forcefully to the attention of the students concerned. Usually only one picture need be taken to alter this condition. A candid picture of a student "sprawled out" on a chair is usually all that is needed to convince anyone that poor posture is undesirable if for no other reason than that of appearance.

Pictures need not be limited to photographing faults due to misunderstanding. Sometimes the undesirable condition is caused by carelessness, and a realization of how the result appears to other people creates a more objective attitude on the part of the student which improves the situation. Such prints, however, are usually not flattering to the subject; they must be used with discretion if they are to help the student and not prove to be a source of embarrassment to him.

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A very important phase of the vocal program is the use of pictures to create and sustain interest in the various activities of the choir. The possibilities are practically limitless. Students who are not in a choir will be interested to know what the choir members do, how they do it, and where. Anything unique about the choir, special recognition for individuals in the group, trips taken by the choir, etc., are all picture material. Picture No. 8, for example, shows two choir members reading the regulations that are used in all the choirs in our high school. Picture No. 9 gives a "behind-the-scenes"



A "behind-the-scenes" glimpse of the measuring, assigning, and adjusting of the robes that are worn by one of the several Butler (Pennsylvania) High School choirs in charge of the author-photographer-teacher-director Richard Dryden.

glimpse of the measuring, assigning, and adjusting of the robes that are worn by one of the several choirs.

From my experience with the Polaroid Land Camera I would recommend the exploring of its possible use in any situation where a physical skill is being developed or a physical arrangement is to be recorded. It is especially valuable as a teaching aid in the area of remedial devices because it enables the student to see the mistake immediately. Its effectiveness lies in this unique ability to provide a picture for use practically as soon as the error has been committed. This is significant because it is then possible for a constructive suggestion to be given and applied when it means the most to the student. Consequently, it would be used more, perhaps, in the beginning stages of learning a skill, except in cases where it would be used to eliminate stubborn, incorrect habits of execution.

The Polaroid Land Camera is not a substitute for regular teaching techniques—it supplements them. It is used to remedy faults that still exist after the usual teaching procedures of explanation and example have been used without success. It is so effective and it can be applied to so many choir situations that it merits the

consideration of all school choral directors who are interested in trying new methods of making their teaching more vital.

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Photographic Data

Picture No. 1A-B: Taken in auditorium during rehearsal; shutter No. 3; close-up lens No. 2; distance setting on focusing scale, 25 feet; distance of subject from camera, 18 29/32 inches; light source, two No. 2 photofloods.

Picture No. 2A-B: Same as above.

Picture No. 3A-B: Same as above.

Picture No. 4A-B: Same as above.

Picture No. 5A-B: Same as above.

Picture No. 6: Taken in classroom with wall as background; otherwise, same as above.

Picture No. 7: Taken in auditorium during rehearsal; shutter No. 2; distance setting on focusing scale, 3 1/2 feet; light source, two No. 2 photofloods.

Picture No. 8: Taken in hall with wall as background; shutter No. 8; distance setting on focusing scale, 4 1/2 feet; light source, No. 5 flash bulb.

Picture No. 9: Taken in hallway; shutter No. 6; distance setting on focusing scale, 8 feet; light source, No. 5 flash bulb.

Note: Distance of subject from camera when using close-up lens was determined by referring to the measuring tape that is part of the Polaroid Close-up Kit.

Mr. Dryden is teacher of vocal music in the Butler, Pennsylvania, Senior High School. He has served as judge in county, district, and state music contests, and as a district chorus guest conductor. For two years Mr. Dryden served as president of the Butler County Music Educators Club, and is a past-president of Alpha Omega chapter, Phi Mu Alpha Sinfonia.

Vignettes of Music Education History

John E. Bailey was one of Lowell Mason's pupils who carried public school music to the South. A Civil War veteran, he taught in Lynchburg, Virginia before moving to Nashville in 1873.

WEDNESDAY, September 19, 1877, was a holiday in Nashville, Tennessee. The schools were dismissed so that the children could join their elders in welcoming to the city Rutherford B. Hayes, President of the United States. Most of the children had to be content with finding a place along the way the President's carriage would take from the railroad station to the Capitol grounds. But 400 boys and girls from grades six, seven, and eight had a preferred position arranged up the slope of the hill on which the Capitol stands. They had been chosen to sing for the occasion and John E. Bailey, their music teacher, had worked hard with them in the few weeks that school had been in session.

These children began to get excited when they heard the Presidential train come along the river and the guns on the hill fired a salute. They were even more excited when the music of the St. Joseph Total Abstinence Band was first heard in the distance. As the parade approached and the boys caught sight of the resplendent Standiford Guards and the famous

Porter's Rifles, Mr. Bailey began to wonder if he would be able to get their attention to begin the song. Mrs. Fletcher helped him get the pitch to the boys from Hume and Fogg schools, and Mrs. Fall did the same for the children from Howard, Hynes and Bellevue. As the President stepped from his carriage they began their song, "Hail Our Natal Morn." President Hayes stopped and listened for a minute and then, realizing that the crowd was growing impatient because it could not see him down behind the carriage, he moved to the steps leading up to the platform. He seemed to realize what would happen and it was as if he had tried to avoid interrupting the beautiful music that was coming from the young voices and from Mr. Bailey's heart. The end of the song was completely swallowed up in the great ovation that the crowd gave forth the minute the President appeared on the platform. The children continued to sing but John Bailey himself could not hear them as they ended their tribute to their chief executive.

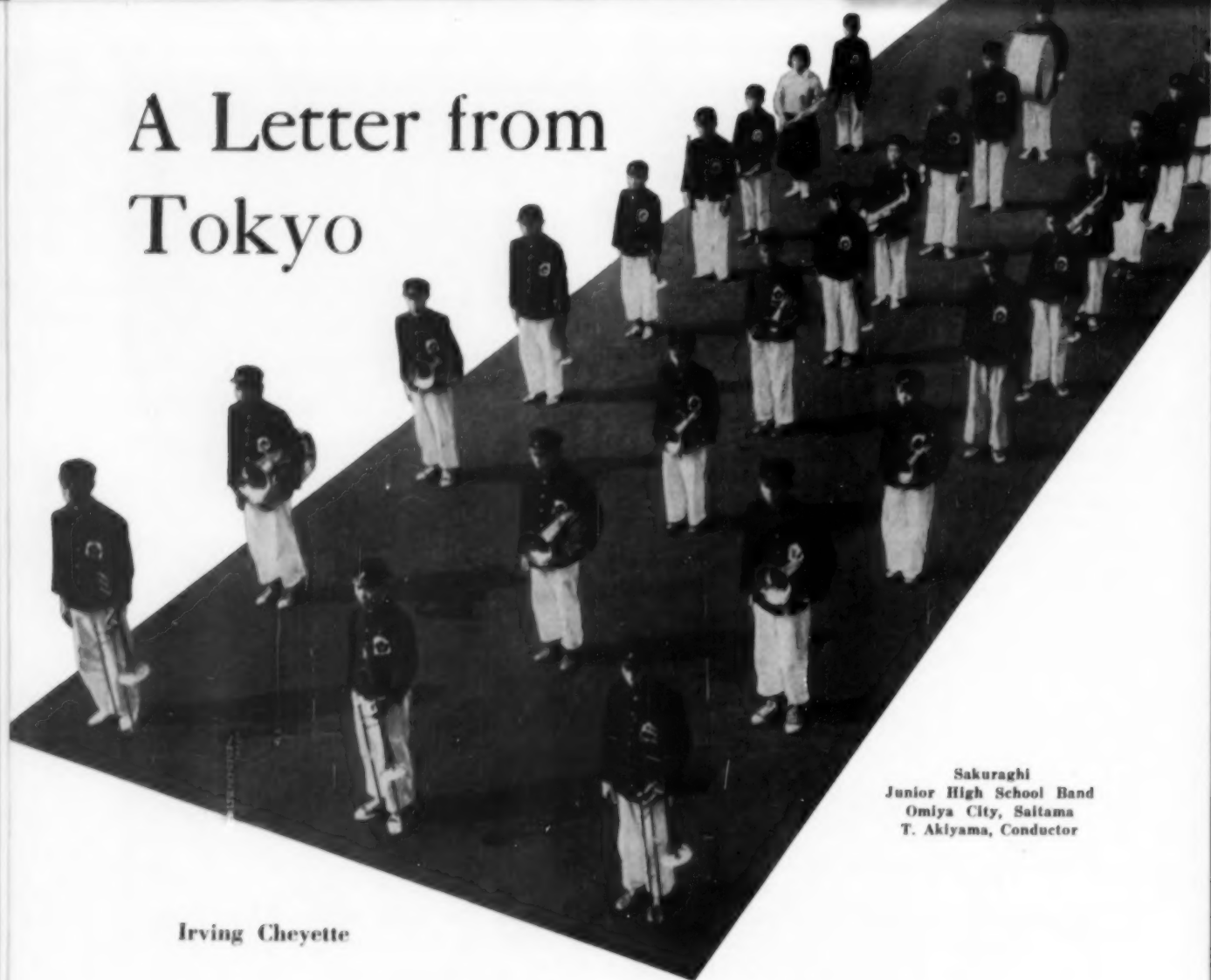
CHARLES L. GARY

The Daily American, Nashville, Tennessee, Sunday, September 2, 1877, p. 1.

The Daily American, Nashville, Tennessee, Thursday, September 20, 1877, p. 2.

Editorial Note: Mr. Gary is the head of the Music Department at Austin Peay State College, Clarksville, Tennessee. This is the third in a series of historical "vignettes" prepared by Mr. Gary for the Music Educators Journal.

A Letter from Tokyo



Sakuraghi
Junior High School Band
Omiya City, Saitama
T. Akiyama, Conductor

Irving Cheyette

This article is composed of practically the complete text of a letter received by the managing editor of the Music Educators Journal. At the time the letter was written, Mr. Cheyette was in Japan, where from September 1954 to June 1955 he was Fulbright Lecturer in Music Education at the Tokyo University of Arts.

In a note which accompanied the letter, Mr. Cheyette said, "In accordance with the promise I made before leaving for Japan, I enclose 'A Letter from Tokyo' and about twenty photographs and snapshots, some of which were given to me and some of which I took in my amateurish way." While not all of the pictures could be used with this extremely interesting report, several that are included are Mr. Cheyette's own and it is for the reader to determine which are the professional jobs, and which are the more interesting.

Mr. Cheyette is professor of music and education at the University of Buffalo. He was formerly at Syracuse University.

WE SAILED from Seattle aboard the Hikawa Maru, a former Japanese hospital ship during the war, and the only ship of the line left afloat by the end of the war, which has been rebuilt into a fine passenger and cargo steamer. We joined about thirty other Fulbright lecturers, research people, and graduate students and their families also en route to assignments in various universities in Japan.

Our first two days were spent in becoming acquainted, and the third day out a series of orientation lectures began each morning on the Japanese educational system,

customs and mores, geography, and politics. Each afternoon there were conversation lessons, with groups divided into elementary, intermediate, and advanced conversation. Yes, many of the graduate research people speak and read excellent Japanese. By the end of the week all the Americans were greeting each other with *Ohayo Gosaimus* (Good Morning), *Konitchi Wa* (Good Afternoon), *Komban Wa* (Good Evening), *Arigato Gosaimasu* (Thank you very much), *Ikaga desu ka?* (How are you?), *Genki desu* (Very well). While it was fun aboard ship to try to speak Japanese, it led to many frustrating but also hilarious experiences once we were on our own in Tokyo.

Fulbright Commission officers met the boat at Yokohama and helped us get through customs, and board special buses chartered for our group to take us to a youth hostel called the Seinen Kan in Tokyo. Here we were housed and fed for a week, getting our first taste of Japanese hostelry, taking our shoes off as we entered our *tatami* covered rooms (straw mats); unrolling our *futon* (sleeping pads); and never quite knowing how to get dressed while sitting on the floor; where to hang clothes; whether to practice our few words of Japanese on the natives or to stick to English. Eventually,

the kinks ironed themselves out of our backs in the morning after sleeping on the floor on as many *futon* as we could commandeer from the maid; we decided our Japanese was intelligible enough to say "thank you" properly, and life took on a semblance of some normalcy in a few days. The particular building we occupied is a youth hostel in which country boys and girls who come to visit Tokyo are housed, so the place was literally in a constant turmoil because in the fall of the year excursions to Tokyo by school children are the thing to do, and transportation systems are mobbed with school children.

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Our first week was filled with orientation lectures by distinguished members of Japanese universities, ministries, American Embassy officials; tours of the city of Tokyo; visits to the Diet and museums; a reception in our honor at the Embassy by the American ambassador, John Allison; a reception for us by the exchange students group at Waseda University; and, most important, the distribution of our first monthly stipend of yen, and a lecture on how to take care of our currency, budgeting our needs.

Our first day alone we ventured forth on one of the many trains running around and through the city, trying out the little Japanese we knew. Much to our chagrin the natives gave us credit for knowing much more than our limited vocabulary actually consisted of, so we were answered in a veritable flood of Japanese, thereby discovering that it is much safer to ask questions in English. Then you are usually answered with, "I'm sorry, but I do not speak English" in perfectly beautiful English. The Japanese are the most modest people and underrate their ability with the English language, which is taught in their public schools as part of the curriculum. Most of them can read with greater facility than they can speak, however. Japanese are the kindest and most friendly individuals I have ever met. They think nothing of walking a mile out of their way just to be sure that you will find your way correctly. Many times, after making inquiry of a student about finding some particular place, he will take the time to walk with you to the exact spot you are seeking. However, such direction is necessary in Tokyo, since the houses are not numbered as we know them, but rather in the order in which they were constructed in a particular district. Thus, I lived in the 473rd house constructed in Shibuya-ku, the *Ku* being the ward or district.

By means of a letter of introduction from our good friend Charlie Griffith of Silver Burdett Company I made contact with another MENC member, Florence

THE PICTURES ON THIS PAGE

From the top down:

- (1) Part of the Japan music educators group who met at University of Fine Arts to hear a series of lectures on music education by Mr. Cheyette. The author and Florence White can be seen in middle row, left of center.
- (2) Court musicians at the Arts Festival at the Imperial Palace.
- (3) Scene from "The Black Ship" by Kasaku Yamado. An original opera based on the life of Kichi, the friend of Townsend Harris, first American consul to Japan. Performed by Nikikui Opera Company.
- (4) Street musicians advertising Pachinko Parlors. Picture made outside of Mr. Cheyette's Tokyo home.
- (5) A ninth grade class.



White, whose husband is with UNKRA. Mrs. White is on leave from her teaching position in New York, and we have spent some time together visiting schools, attending concerts, and now gathering Japanese folk and game songs, comparing notes on what we see and hear. You will see her standing next to me in the photograph of the group of Japanese music educators whom I addressed November 9.

I was introduced to Dean Kato, head of the Academy of Music of the Tokyo University of Arts, the first week in October. You will be interested to know that our School of Music at Ueno, Tokyo, was founded in 1880 by none other than Luther Whiting Mason, son of Lowell Mason, who came to Japan at the invitation of the Emperor Meiji. His original piano is now in the dean's office here in Tokyo, one of thirteen pianos he brought over to Japan. Since that time only German professors have been invited to teach at the Academy, and I am the first American professor since Luther Whiting Mason, so I feel that I have something to live up to. A luncheon party was arranged for me to meet the major professors of the School of Music. Among them were Professors Tao and Inouye, two of the most delightful gentlemen and superior educators whom I have ever met. Again, Japanese modesty was evident since they wished to converse only through my interpreter, Mrs. Noriko Murai, a graduate student in musicology, daughter of former President Osada of Hiroshima University. After a couple of weeks, however, they were willing and even eager to venture forth on their own into English conversation with me. They have excellent command of the written language, of course; they are familiar with the latest books in our field, and are avid students of the best that is being done and written, not only in America but in Europe as well.

I teach two classes a week in Principles of Music Education, meeting with upperclassmen. My classes average about fifty students and run for ninety minutes, which, with time out for interpretation, actually cut my lecture time in half. I have to write my topic headings in block letters in English on the blackboard, although I distributed an outline of my lectures at the beginning of the term, including a bibliography of books. Getting student response in the form of questions is difficult, since all they are concerned about is the kind of examination which they will be required to take. Competition in Japan is terrific in every field including education. To get into a university, students have to take competitive exami-

nations and attend "cram" schools to prepare for the exams, sometimes even having to take exams to get into the "cram" schools. To obtain a job with a firm they have to take competitive examinations. So it is easy to understand why they think only in terms of the examination they will be required to take following a course of study.

Many American publishers, in response to a letter which I had sent before leaving for my assignment, sent over copies of their publications for the University reference library. These have been suitably inscribed on the flyleaf as a gift from American publishers, and upon completion of my tour here, they will be sent as an exhibit to American Cultural Centers throughout the country. The interest in these publications is truly phenomenal.

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The School of Music organizations, chorus, orchestra, band, and chamber music groups, are equal to anything we have in the States. The orchestra plays all of the major works for orchestra under able leadership; the chorus prepared this semester the Bach *B minor Mass*, the *Messiah*, and the Beethoven *Ninth Symphony*, the first two being played by the University Orchestra, and the last with the NHK Radio Orchestra, the finest in Japan. I have never heard finer choral work anywhere, although the solo voices are not quite equal to what we are used to hearing at home.

The University Orchestra spent the last week in October and the first week of November on a tour of Japan, giving concerts in the major cities to packed houses with performances of Wagner overtures, Beethoven symphonies, and Bach suites. German music is by far the most popular among both musicians and audiences, due, of course, to the fact that most of the professors and conductors invited here have been German.

The University Brass Band, as it is called, has a repertoire ranging from the usual transcriptions of standard works to arrangements of the jazz tunes made by their conductor, Yamamoto-san, a very able conductor and arranger.

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The Fulbright Commission, in conjunction with the U.S. Information Service, sponsors a series of lecture tours for Fulbrighters while here in Japan. While the University Orchestra was on tour, I took the opportunity to volunteer for a lecture tour to American Culture Centers in Japan. My tour took me to Centers in Kyoto, Osaka, Kobe, Hiroshima, Fukuoka, and Kokura, lecturing on such subjects as: "History of Music Education in America"; "The Arts in Community Life"; "American Music"; "Methods of Teaching Music." My audiences ranged from lay people belonging to music lovers clubs, to specialized groups of music critics, music teachers, and school students. In addition there were music appreciation lectures with recorded music of American composers or American performers. The enthusiasm of the Japanese for Western music has to be experienced to be understood. They have a tremendous intellectual curiosity, and are the quietest audience I have ever seen. However, their applause is seldom vociferous, but again this may be due to innate restraint in everything they do.

The American Cultural Centers are doing a tremendous job in bringing to the rest of the world some under-

CONCLUDED ON PAGE THIRTY-EIGHT



The author, Irving Cheyete, and K. Suzuki, interpreter, lecturing at American Cultural Center, Kyoto.

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We wish we could go along. From the wings we'd watch our boy relax and feel his confidence grow as he puts his Leblanc through its paces—and thrill to its inimitable tone in this excited, inspired setting of youth.

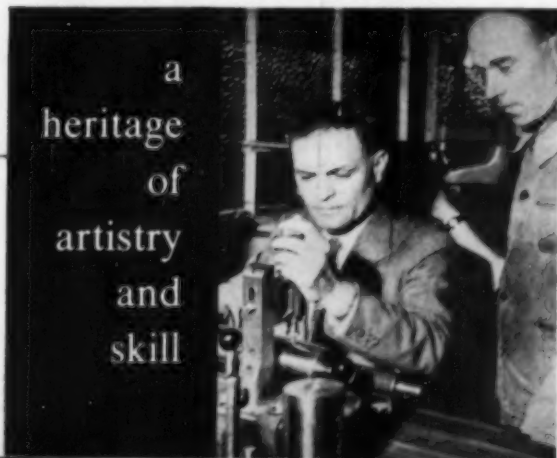
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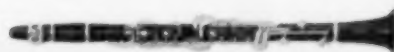
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standing as to what America stands for in terms of a way of life. The Centers maintain a fine library of books, films, recordings, and magazines. They sponsor lectures, meetings, and concerts by visiting American artists, all free of charge. The Center in Tokyo also sponsors a fine chorus under the direction of Florence White, and a Youth Symphony which I am conducting this year. Both groups were organized and directed by Victor Searle who is now a missionary teacher at Sendai University up north. My orchestra has recently been implemented by a group from the Far East Air Force Band, making it an international orchestra. The Air Force Band is under the direction of an old friend, Major Samuel Kurtz, who is an old MENC hand, formerly supervisor of music in Stroudsburg, Pa.

+

The School of Music has also arranged for me to lecture at other major music schools in Japan, and I have presented lectures for the Japan Music Educators Association here in Tokyo; the Kansai area music educators in Osaka at Osaka Liberal Arts University; and to the Central Honshu music educators at Tamagakuen University, a fine progressive school from kindergarten through college, where I heard a most delightful children's operetta given by an elementary school group.

I have had several visits to elementary and junior high schools in Tokyo, but these have been selected schools with a special emphasis on music, working with superior teachers. At the Nakano elementary school the principal is a former music teacher, a graduate of the School of Music, who is the editor of one of the elementary music series used in the public schools.

All of the variety of experiences we recommend for our own students are followed. There was singing of lovely folk songs and art songs; listening experiences in the sixth grade to a theme and variations played on the Japanese harp, the *koto*; bodily expression, jumping rope to rhythm; creative expression through dramatization with rhythm.

In the junior high school tape recordings were being made of the students' performance and played back to observe progress. Student vocal and instrumental soloists are used to enhance and enrich the musical texture.

One of the things which seemed a bit startling was the fact that in the grades music classes are held for forty-five minutes duration twice a week. I think I have convinced the authorities that this might well be spread over the entire week in twenty-minute periods with greater benefit to the cause and less wear on the young children.

All of the music taught in the schools is Western music, that is, international notation. The quality of singing is superior, and the emphasis is definitely on sight-reading, or rather notation reading. The most popular songs are Stephen Foster melodies, translated into Japanese texts. "Auld Lang Syne" is the Alma Mater of many schools and "Home Sweet Home" is heard constantly. Stephen Foster melodies are transcribed into piano fantasies and violin solos of considerable difficulty.

In general it may be said that music in the colleges is limited by the fact that it is mostly student sponsored and conducted. There are courses in music history and appreciation, but the organizations are frequently without professional guidance, and as a result do rather mediocre performance, with a limited choice of materials. Some of the larger universities have choruses and orchestras who try to perform compositions far beyond their technical ability, but this is again characteristic of the temperament. They have the nature of genius defined by Dreiser as "the inability to see obstacles, therefore, none exist" and so they blithely tackle the Beethoven *Ninth Symphony* with amateur performers, or present operas like *Boris Goudonov*.

+

This is proving to be quite a year, and I hope that on some future occasion I may be able to describe in further detail more of my experiences.

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The State of Music Education

A. Verne Wilson

AFTER READING the "President's Message," which seems to be an integral part of each state music educator's association journal, one cannot help but be impressed with the high quality of leadership being evidenced in the various MENC state associations. Many sound suggestions are made and many provocative questions are raised by the state presidents for the upgrading of music education. It is most gratifying to see the uniformly high quality columns our state presidents provide for the members of the state associations.

The state magazines have begun the task of bringing the message of our Golden Anniversary Conference to the attention of the membership. A complete explanation of the plans for the National High School Band, National High School Chorus, and National High School Orchestra has been given to MENC members by these publications. The state magazines are doing a real service in keeping the membership informed about the major events planned for the St. Louis Conference.

Is there a ready list of resource material, including music, in your state? If not, would it not be helpful if such a list were available? Triad¹ (Ohio) has published such a list prepared by Edith M. Keller, the state supervisor of music, in the hope that music and classroom teachers might plan together to include music as a part of the cultural development of the state. This list includes material from the Ohioana Library Association, Secretary of State, Ohio Development and Publicity Commission, and also books about Ohio for teachers, books about Ohio for children, books about Ohio music, and collections including Ohio songs.

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ENCOURAGING qualified high school music students to enter the music teaching profession is the subject of an interesting and informative article by Jack H. Williams in the *Oregon Music Educator*². In this time of critical teacher shortage there is a very real need for encouraging talented music students to consider seriously the music teaching profession as their chosen career. Music teachers should be willing to sit down and discuss with a student the possibility of his becoming a music teacher. A good guidance program which includes information concerning requirements, possible colleges and universities, school costs, scholarship and job opportunities will go a long way in helping outstanding music students give teaching serious consideration.

The author also suggests that we must exercise certain cautions when advising students to become teachers. We should choose carefully those students who show ability

and promise. To encourage any and all students would indeed be unwise for the student and for the profession as well.

This thoughtful article points up the fact that if we as music teachers will give the matter of future teacher supply some serious thought, and actually try to interest students in teaching as a career, we would wield a tremendous force in insuring high quality in music for years to come.

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IF ANY MUSIC DIRECTOR is involved in the planning of a new music room he can profit from the article by Paul W. Stoughton in the *Gopher Music Notes*³ (Minnesota). Mr. Stoughton has been through the mill in that new quarters for the music department in his school have recently been completed, and he knows whereof he speaks. The following practical suggestions are made:

- (1) Obtain a copy of the newly revised "Music Buildings, Rooms, and Equipment," available from MENC headquarters.
- (2) Put plans on paper. List all of the music activities that will need housing; also, list related activities which will need housing such as library, music sorting, individual and ensemble practice, and instrument repair. Finally, list storage facilities needed such as uniform, instrument, records, books, and auxiliary equipment.
- (3) Try to forecast any changes you expect in the next fifteen or twenty years and plan for that. In other words, do not build for just today.
- (4) Make preliminary sketches showing the various rooms in relation to one another. Try to draw plans to scale. The use of three-dimensional scale models can be most helpful.
- (5) Consult with the architect. Be sure to come to an understanding with him about such often mistreated items as acoustic treatment and ventilation.
- (6) When presented with a sketch of the architect's idea check the plans carefully. See that everything planned for is included in the architect's sketch.
- (7) After actual construction begins, check daily the progress of the work so that mistakes will not be overlooked.
- (8) Always check and double check.

*The Wisconsin School Musician*⁴ reports that during the past year approximately 10,000 Wisconsin residents took part in music activities conducted by the music department of the University of Wisconsin Extension Division. This worth-while program of the University of Wisconsin Extension Division could well become a pattern for other universities.

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¹Triad, November, 1955. James Fry, editor, Bedford High School, Bedford, Ohio.

²Oregon Music Educator, November-December, 1955. Bruce Bray, editor, 1038 West 12th Avenue, Albany.

³Gopher Music Notes, October, 1955. Adolph P. White, editor, St. Olaf College, Northfield, Minnesota.

⁴The Wisconsin School Musician, October, 1955. H. C. Wegner, editor, 210 State Street, Madison.

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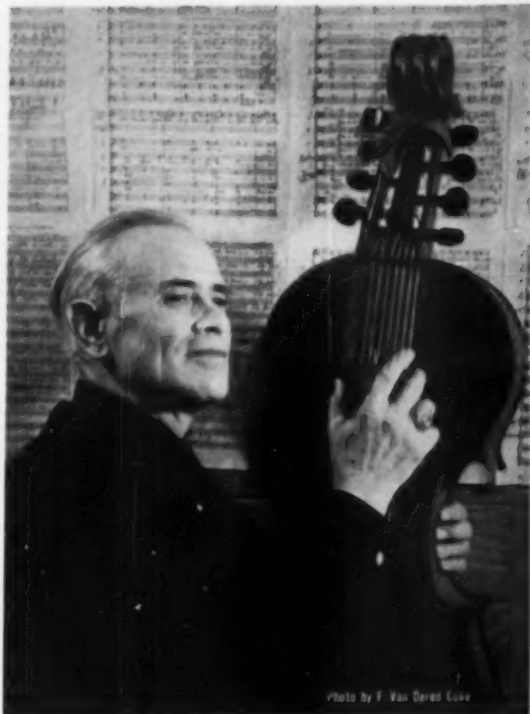


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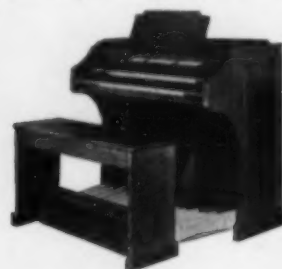
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University of Georgia, Athens, Chapter 123

AS THE MENC approaches its Fiftieth Anniversary one of the most important phases of its development is the establishment of the student membership plan, only a few years prior to the end of the MENC's first fifty years. Student membership is concerned not only with the logical developments beginning with the undergraduate area, but the important contributions made by the undergraduates themselves in regard to music education philosophies and practices.

For a current picture of the thinking of the student member group, excerpts from a report of the student member section meeting at the MENC Western (California-Western) Division convention in Berkeley last spring, sent in by Alice M. Snyder, MENC Student Member chairman for the Western Division, and professor of music education at San Francisco State College, are significant.

Through the frank comments of some former student members after teaching experiences, an insight is given as to how quickly these young people grasp the fact that music education is a part of the total education program, and the need to work hand in hand with administrators and teachers in other subject fields.

A total of forty-one persons attended the meeting—twenty-seven student members, nine recent graduates, two university and college faculty consultants, and one college counselor.

Some of the questions and ideas which came from the lively discussion were the following:

How Do We Plan Our MENC Student Meetings? It was agreed that student planning with the help and guidance of the counselor was the best and most effective method.

Types of MENC Student Meetings. Various chapters told of the types of meetings which they have enjoyed:

(1) About twice during the year inviting music alumni who are teaching in the field to bring in and show materials they like and use, such as choral materials, instrumental compositions, classroom materials.

(2) Sharing ideas for Christmas, spring or commencement programs. At the December 1954 student chapter meeting at San Francisco State College the MENC student member group invited the six sections of the music education methods classes to

present various types of Christmas programs suitable for elementary schools, such as "The Nativity," "The Holiday Season" celebrated by peoples of various faiths, "Santa Claus Workshop," "Christmas in Mexico," "Christmas in Other Lands." These were most happily and successfully presented in the Creative Arts Main Auditorium for all music education classes and any college students who wished to attend.

(3) Music dealers invited to demonstrate materials, methods of ordering, ways of obtaining music on approval.

(4) Alumni bringing in instrumental or vocal groups which they direct. A recent graduate of San Francisco State College brought his entire band from Salinas Junior High School to San Francisco State College for a program and demonstration. College students followed up the demonstration by conducting clinics on their instruments for groups of junior high school boys and girls.

(5) Inviting a classroom teacher and her children to share their classroom music activities.

(6) Having professors from the education division talk to the student chapter group regarding problems of beginning teachers.

(7) Reporting, sharing, and evaluating MENC Division, state and local meetings which the students attend.

(8) Discussing adjudication of festivals. One suggestion from the University of Southern California was to have mimeographed rating sheets given to students, asking them to adjudicate "on their own" the festivals they attend.

Many words of wisdom came from recent graduates now in the teaching field who attended the meeting. Some of these new teachers' observations are given below:

"We must remember that other things go on besides music. The music program must be balanced and fit into the total program."

"The music teacher is an important figure in public relations in a school community. He must show an interest in the whole school and be interested in what the 'other side of the faculty' is doing. Beginning teaching is like moving into a new home—you want to find out what the whole family is like. . . . In taking students out of classes for rehearsals, try to be considerate. Show an interest in other school activities. . . . Many requests come in for music performances by the students. Ask your superintendent for advice as to whether these requests should be accepted or declined. . . . Find out how much is expected of your groups so far as outside performances are concerned. In some communities the interest in music is low. Present band or orchestra programs to these localities so that the people can become acquainted with the music program in the school. . . . In planning productions or programs, such as at half time at a football game, it is a good idea to form a rally committee. This committee could be made up of the drama teacher, the music teacher, a physical education teacher, and representative students."

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"Festivals and contests are important, we all want to win. Sometimes a second division rating will be an incentive to work harder than ever. Do your best. . . . Do not work so hard to get students to like you—let them respect you. Work hard and do not be discouraged. You cannot please everyone, but if you do your best you will come along all right."

Consultants at the Berkeley student member meeting were Ralph E. Rush, MENC first vice-president, head of the Music Education Department, University of California Los Angeles; and William E. Knuth, chairman of the Division of Creative Arts at San Francisco State College.

Mr. Rush said in part: "There are more than 8,000 student members over the country. In California there is opportunity to set up one's own traditions in teaching; one does not need to follow a long established tradition. In music we should have a united front in our school system. If the instrumental and choral teachers work together, rather than compete with one another, they can get the school and community together and obtain better budgets for music needs. . . . Students mirror your loyalties, your philosophy. It is important to have unity."

Mr. Knuth stated: "Administrators choose leaders from MENC leadership groups. There is a screening process which goes on at the student level. The students who get ahead are those who assert leadership, find out the answers, stir up energy among others for a common good. . . . MENC is an excellent means for expressing qualities of leadership. There is value in a continuing membership in MENC. People who have been active in MENC are potential future leaders. . . . Self-motivation is important. The first four years of college are just the beginning of your career. Get your depth of training early and broaden your interests and activities as you grow in your profession."

In planning for future MENC conventions the student members felt that there should be a student section meeting at the beginning of each meeting. This would give the students an opportunity to get together with their common interests. A second section meeting toward the end of the convention would be helpful so that students might discuss and evaluate what they learned from the meetings they attended. It was also suggested that some means be provided for interchapter correspondence. Shar-

ing ideas from one chapter to another could be a year-around process. Of course, the JOURNAL provides an opportunity for idea exchange.

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UNIVERSITY OF GEORGIA CHAPTER No. 123 draws the MEJ picture award in this issue. The University of Georgia photograph is given top place among other excellent pictures recently received on several counts: it is an interesting picture, well posed and well photographed for reproduction; it has the look of a working group—which it is, according to the report which accompanied the picture.

The chapter's well planned monthly program meetings of movies, musicals, forums, and speeches about the music education field and adjudication have helped to build group attendance. A band and chorus are brought in just before competition time for the student members to get experience in adjudication. Last year's large projects included: Raising \$500 to charter a buss to take the entire group to the MENC Southern Division Convention in New Orleans; sponsoring a high school symphonic band in a concert on the University campus; participating in the Georgia Music Educators Association convention through the representation of the chapter president on a panel discussion devoted to "Recruitment and a State-wide Music Education Program"; assisting in various types of activities on the University campus, such as band and chorus conductors' clinics, high school music festival, and regional competitions.

Earl E. Beach (at the piano in the picture on page 43) is faculty adviser of this active group. Officers at the time the picture was made: President, Leon Cole, Jr.; vice president, Arden Smith, who sent in the report referred to above; secretary-treasurer, Marjorie Rogers.

THE JOURNAL is interested in pictures of large chapter groups of course, but also in photographs of groups from smaller institutions. Some of the chapters with moderate-sized memberships are just as active in their institutions as are the chapters with large enrollments. The three pictures below are examples. The chapter sponsors are: MacMurray College, Henry E. Busche; Viterbo College, Sister M. Leota; Ohio Northern University, Karl A. Roider.

CHAPTER REPORTS and pictures for the current season have commenced to arrive at the JOURNAL editorial desk in good number, and will furnish interesting content for coming installments of the Collegiate Newsletter.

STUDENT MEMBERSHIP enrollments for 1955-1956 passed the 7,000 mark on December 17—a substantial gain over the total in mid-December, 1954.



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THE MUSIC assemblies in the Dover-Sherborn Schools, in which *everyone* participates, have turned out to be a happy, educational, and stimulating experience for all. Bringing varied ages together to perform individually, in small groups, and all together, has turned out to be the highlight of the elementary music program for the children, teachers, administrators and parents.

The established pattern of the regular musical get-togethers came as a result of the musical activities carried on in the classrooms. All classes were having experiences which they wished to share with other groups. The children were comparing their musical fun on the playground and at home. Interested parents would ask about the program and would frequently come to visit the classroom during the music periods. Folk songs were used which all grades could sing. Sometimes in kindergarten and the lower grades the verses would be sung by the music teacher, with the children joining in on the chorus until they learned the verses. The older children would add descants and harmony to the same songs. The parents were happy that their children were singing songs together at home, and began to learn some of the songs themselves.

The need for all to get together musically had become quite apparent. Everyone knew some of the same songs and liked to sing them together. Each class was curious as to what other classes were doing. An assembly would provide an opportunity for the children to perform for others. It would also help them to learn to be critical listeners. Parents and

friends could join without feeling like intruders, as they might in visiting a regular class period.

+

In setting up the plan it was hoped that the assemblies would be informal, but orderly; unrehearsed, yet organized; not too flexible, still spontaneous. The seats in the assembly hall were cleared. Each teacher was given a seating plan, which seated classes on the floor in a large circle around the hall, leaving the center clear for dancing, rhythmic and dramatizations. An opening was left for the piano. A single row of chairs was placed around the edge of the hall for the parents.

"Concert conduct" was discussed in all classes. It was agreed that since these were music assemblies all would sing together as they entered and left the hall. Grades three through six kept music notebooks with words, and sometimes music, for the group songs. Occasionally programs were provided. These were placed in the music notebooks in advance and studied to help prepare everyone for attendance at regular concerts. Frequently song sheets and books were available for parents who cared to join in the singing.

The time and frequency of the get-togethers were tentative and flexible, yet it was understood that there would be at least one assembly a month. Thus some could be built around special days. The intervening time would permit new material to be learned. Parents and friends were invited to attend through the school notes in the local newspaper or "lunch-pail" notes via the children. Sometimes



Official Group at 1955 Eastern Division Convention

MENC Eastern Division Board of Directors, MENC national officers, and Music Industry Council officers meet after the Colonial Ball held at the Eastern Division convention in Boston last spring. This is the last meeting attended by Arthur E. Ward, whose untimely death was reported in the September-October Journal. Seated at the table, left to right: Mr. Ward, first vice-president (1953-55); Elmer Hintz; K. Elizabeth Ingalls, members-at-large (1953-55); Vanett Lawler, MENC executive secretary; Robert A. Choate, MENC president; Mary M. Hunter, president (1953-55); William R. Fisher, president Massachusetts Music Educators Ass'n; James P. Savas, chairman in charge of the ball; Mrs. Savas; George L. White, MIC president (1954-55); Ray Sacher, MIC secretary-treasurer (1954-55). Standing, l. to r.: Floyd T. Hart, member-at-large (1953-55); Luther Thompson, president, Connecticut Music Educators Ass'n (1953-55); Mrs. Thompson; Arnold V. Clair, president, Rhode Island Music Educators Ass'n; Joan Steele, president Delaware Music Educators Ass'n; Hendrick Essers, president, District of Columbia Music Educators Ass'n.

the children would make invitations for their parents. Some extremely clever invitations were made with "Marching to Pretoria" as the theme. "Sing with me, I'll sing with you, and so we will sing together" in invitation form, and illustrated with small drawings and perhaps some musical notations, gave the children practical use for lettering and art.

Participation by all was stressed. Frequently, one class would present something special and polished. During the course of the year every class was given an opportunity to do something of this nature. For instance, a third grade class enjoyed doing a musical play while studying an Indian unit. This was "Hiawatha's Childhood"—the text from Longfellow's *Hiawatha*, the music by Bessie M. Whiteley, based on authentic Indian tunes. A second grade class made drums to use in the study of meter. These were made from large gallon cans saved for us in the cafeteria, with heads made from old inner tubes from the local garage. In art classes the children had designed attractive paper covers with Indian symbols. Rhythmic patterns on the drums were combined with shakers to add an Indian dance to the assembly program.

Kindergartners enjoyed musical dramatizations. They contributed a fine rendition of "Indians Creeping Through the Forest" from *Dancing Time*, by Satis Coleman. Headgear which they had made in art classes gave added effect to this dramatization. These projects were undertaken in the fall and so fit nicely into the Thanksgiving, or November, assembly. At this assembly, a chorus composed of grades four, five, and six combined to sing special Thanksgiving music in three parts and also with descants. All participated in the group singing of songs taken from the regular list of songs, plus some appropriate to Thanksgiving.

Another example of an individual class contribution came in March—"Town Meeting Time in New England." The fourth graders were enthusiastic about giving an operetta. It was *The Special Town Meeting*, with libretto by David Stevens and music by Gladys Pitcher. There was so much talent in the class that a double cast was chosen. Two performances were given—a boon to a community with a small auditorium. All other classes contributed some phase of the town, in addition to the town meeting. A lower grade chose the playground and did some interesting rhythmic activities on various pieces of playground equipment and demonstrated other playground activities. Another class worked out the scouting theme. Trumpeters in the class added the bugle calls. A sixth grade class represented the church, singing appropriate music in three parts. The usual group singing was listed on the program as "Community Singing."

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The study of all of the instruments of the symphony orchestra came to life with a concert by professional musicians who visited us at an assembly. Local resources were also tapped. The children were delighted to find they could sing "Road to the Isles" with a bagpiper from our own community. Each Christmas everyone looks forward to the use of a large set of hand bells supplied by one of the par-

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ents. They are a wonderful addition to the Christmas program.

The assemblies are varied, yet there is one feature that remains the same. There is always an opportunity for all to sing a number of songs together. Some of these songs may be familiar ones and other rather foreign and "funny" sounding. Sometimes the children like to clap their hands, snap their fingers, or shout a hearty "Hey"! at the end. With some they add two- and three-part harmony and also descants, occasionally of their own creation. To many songs they like to dance, and are surprised to find that people from various countries do such different dance steps to their folk music. Soon they are singing these songs at home, on the playground, at scout meetings, on the school bus, as well as in the classroom and at assemblies. By the end of the year they have a collection of songs to sing through the summer, and ask to continue singing them the next year along with the new songs that are added. Following is a list of group songs enjoyed one school year:

Sample Song List

Above a Plain.....	Czech Marching Song
Arkansas Traveler.....	American
As the Sun Goes Down.....	South African Veld
Big Corral.....	Cowboy
Border Trail.....	Scottish
Came A-Riding.....	Czech
Cielito Lindo.....	Mexican
Down in the Valley.....	American
Good News.....	Spiritual
Han Skal Leve Højt.....	Danish Honor Song
I Ride an Old Paint.....	Cowboy
In Vossvangen.....	Norwegian
Italian Fisherman.....	Italian
Jacob's Ladder.....	Spiritual
Kukuck.....	Swiss
Marching to Pretoria.....	South African Veld
Mary and Martha.....	Spiritual
Noriu Miego.....	Lithuanian
O, Maeteli.....	Swiss
Ol' Texas.....	Cowboy
Old Chisholm Trail.....	Cowboy
The Pedlar.....	Russian
Roselil.....	Danish
Walking Song.....	Swiss

Songs Added the Next Year

A-Roving.....	Sea Shanty
Galway Piper.....	Irish
Generous Fiddler.....	German
Glee Reigns in Galilee.....	Israeli
Hiking Song.....	English
Ma Bela Bimba.....	Italian
Morning Comes Early.....	Slovakian
O, Won't You Sit Down.....	Spiritual
Out in the Forest.....	Hungarian
Over the Meadows.....	Czech
Roundup Lullaby.....	Cowboy
Sarasponda.....	Spinning Song
Streets of Laredo.....	Cowboy
Sugarbush.....	South African Veld
Turkey in the Straw.....	American

—JEAN CALVERT SCOTT, music supervisor, Dover-Sherborn School Union, Dover, Massachusetts.

"MENC LITERATURE came in most handy while writing my theses. A short story for the books: I bought a copy of Music Buildings, Rooms and Equipment for my personal library. I let the superintendent look at it and upon asking for its return, he told me that he had given it to the architect. Last week I was called in for my first conference with the architect for our new music suite at the high school. He had taken the dimensions and many of the ideas from the drawings in this fine book. If the music suite is built as planned, it will be the finest in central Ohio."—Warren A. Wesler, Columbus.

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Another Use of the Tape Recorder

THE tape recorder, when pressed into service in a special way, can be almost as useful as an additional teacher in presenting a great variety of listening material throughout the year, and as a final testing device. This conclusion was reached as the result of an extensive testing-learning program undertaken through the use of the tape recorder in a junior high school.

The situation for which this idea was originated should be explained briefly. Six divisions each of seventh and eighth graders met twice weekly for a forty-minute period of general music, as required by the State of New York in its schools. The course of study for the year, derived from the state music syllabus and correlated with language arts and citizenship education, involved all the appropriate methods and materials for this age group.

The principal part of the general music class in both the seventh and the eighth grades included singing, listening, theory, and rhythmic response, accomplished through such media as notebooks, committee work, musical performance in class, library work, book reports, and listening reports. In addition trips were scheduled to churches to hear organs played, concerts were attended, rehearsals of school groups were heard, and musical films and filmstrips accompanied by recordings were seen and heard.

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The testing program via the phonograph seemed increasingly valuable from two standpoints. One use was to test the amount of music in the background of the students and the influence of current programs and ideas (popular music, television, movies, etc.). This was indicative of the knowledge and interests that the students could bring to the general music class. The other valuable use of the phonograph, not to overlook its first use in presenting music for "appreciation," was to test how much of this music was retained in the memory of the students. The same test could also include the students' reactions to the music, as well as their accumulation of information regarding it.

It was discovered early in the year that the teacher's confusion in wrestling with a variety of speeds, sizes, and needles for phonograph records proved a distraction detrimental to the smoothness of the plan of the music class. As the listing repertoire of the classes increased, the various games and quizzes on musical themes, timbres, and other music elements became more complicated.

As these record tests seemed to be a valuable addition to the music class, and as they always held the interest of the class as long as the teacher was in control of the records and the phonograph was in working order, a better way of presentation was sought. The mechanics of these tests that stood in the way of complete control of the situation by the teacher were solved by the



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incorporation of the tape recorder into the group of devices and machines used in the music class.

The use of the tape recorder as a substitute for shuffling phonograph records requires many additional hours of work outside of the classroom—sometimes two or three hours for a single half-hour tape. But the rewards of the effort thus expended are many.

The first tape that was recorded for classroom use was a test for identification of instruments. Extra interest in this tape was created by including student performers as well as professional musicians playing on various instruments that had been studied in class. The classes were told that they would hear friends from the junior and senior high schools play various instruments, in addition to instrumental solos from recordings they had heard previously. This tape was used for both the seventh and eighth grades and also was saved for future use.

+

As the efficacy of the first tape proved itself the idea was applied to other elements of music. The next tape recorded was the result of a five week's study on the "kinds" of music. This was used only in the seventh grade because the material had been extensively covered in the eighth grade previously. The tape included music that the teacher knew had been experienced by most of the pupils, as well as new music for them to classify from their experience with "kinds" of music. This tape included excerpts from the recordings of the following types of music: popular, folk songs, symphony, hymns, ballads, cowboy, Indian, hillbilly, spiritual, opera, operetta, and other classifications which had been previously discussed and heard in class. This tape was used for a test and later for a discussion period.

A few of the other tapes which were recorded and used with success were based on tests on various subjects as listed below (pitch and rhythm tests on records are already available and thus were not specifically recorded):

(1) Designating the number of instruments or voices sounding together through listening to excerpts from duets, trios, quartets, choruses, bands, orchestras.

(2) Designating the principal element or elements of music through listening to excerpts of music, the principal elements of which are rhythm, melody, harmony, or a combination of two or three.

(3) Identification of themes of familiar pieces through excerpts from recordings of music previously presented in class. This may be varied by presenting a familiar piece through a new medium such as the "Minute Waltz" played by violin instead of piano.

(4) Identification of songs sung in class using excerpts from familiar songs.

(5) Identifying voice classifications from excerpts from recordings by male and female singers in solos. These recordings may include student performers.

(6) Identification of artists or entertainers in music through excerpts from recordings by famous music personalities.

+

The possibilities are endless and when used with discretion tape recordings offer the following advantages in teaching junior high school general music classes:



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See page 63

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2. The tape recorder can act in place of another teacher. It frees the music teacher so that he can help students in various parts of the room, and also frees him of the mechanical problems involved in using records.

3. Additional interest is created in listening to other students perform on the tape recording, whereas these students might not have the necessary free time or courage to perform for the class. This also gives added incentive to student performers in the school who wish to be heard.

The testing-learning program has been vastly implemented by the use of the tape-recorder in one school system. The idea can be recommended to all music teachers who are willing to give the extra time to preparation of tapes for use in their own classes.

—CARLTON E. WEEGAR, *director of music, Gouverneur Central Schools, Gouverneur, New York.*



Interrelating Language Arts and Music

THE TREND for several years in many articles and addresses by school administrators has stressed that music educators place music on a general educative basis, molding the music program to the total learning of each child and away from performing groups. This aroused me to take an inventory of my teaching, asking myself—"haven't I been doing that," "how can we music people do this?" Defense of our music education program came forth and yet it did not convince me that our program had educative value, at least called as such.

With the coming summer vacation, I enrolled in three consecutive workshops at Indiana University, Bloomington, none of which were offered in the School of Music. When the personnel of each group was listed, I found myself to be the only music educator in each workshop.

It was in the language arts workshop, conducted by Muriel Crosby, that I began to see definite relationships between other subject fields and music education. The ideas, procedures, and outcomes seem to be more evident in the language arts field in relation to music education. With this realization, much time was spent reading the literature in this field. Both music education and the language arts are closely interrelated in the large field of communications. Comparative charts began to develop and at the present time four have been found usable.

Chart No. 1. Listening as a communication through language arts and music education.

Chart No. 2. Speaking in language arts and singing in music education are forms of communications.

Chart No. 3. Reading as communication in both of these fields.

Chart No. 4. Writing—manuscript and creative.

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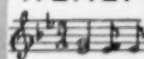
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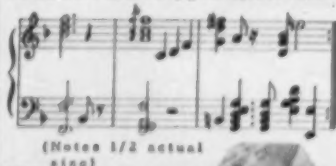
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In the comparisons, likeness, and relationships, expressions of terminology within the two charts illustrate specific areas of learning in each subject field in relation to the broad field of communications.

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As a special music teacher in the Hikes Elementary School, which is a part of the Jefferson County Schools of Kentucky, permission was granted to explore and stress educative value within these two subject fields following the development of the charts. Several conferences were held with the principal, music supervisor, and classroom teachers. The ease with which the students grasped the relationship of these two subject fields was amazing!

Early in the school year classroom teachers set up goals or purposes through group planning and participation. We began our experiences using this plan in the music classes. Each fourth, fifth and sixth grade section made a set of goals or purposes by planning and discussing the subject field—music. The music goals developed used skill, planning, causes, and situations interrelating language arts, and, by this procedure, an objective in music was reached in each section. If the foundations for music have been firmly built in the primary grades, they will be restated by the children themselves in the intermediate grades. The following objectives were chosen by parliamentary procedure.

Fourth grade. (1) Play folk games. (2) Sing songs about our country, holidays, countries studied in social studies. (3) Listen to selected radio programs, TV, and recordings. (4) Continue piano keyboard experiences.

Fifth Grade. To the objectives as stated by the fourth grade, these sections added: (1) musical plays, (2) songs and rounds in the languages of different countries, (3) creating songs.

Sixth Grade. Experience was expressed in their thinking that they wished to sing from books and in parts, dramatize and illustrate the music they sang and heard.

Here language arts and music were working together.

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Not all writing need be creative. A fourth grade section was planning a unit on pioneers which would include music of the period. A student in the class copied, as a writing lesson, a suggested list of songs found in the fourth grade reader which was presented to the music teacher to be used as reference material. The practices of neatness and correct usage in writing were meaningful to the individual—bringing educative value to both subject fields.

Classroom singing became more meaningful as the songs became more understandable through reading the poetry of the words, using the dictionary for meanings and pronunciation of words, reading silently and aloud for comprehension. To this procedure music tone was added. Listening for inflections in the oral reading often made the reading of notation on the printed page easier to grasp. Language arts has as a premise that *speaking* must have understanding, word vocabulary, meaning, mechanics, inflection; and

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through comprehension and listening comes appreciation. The outcome of this is joy, responsiveness and the desire for study. Are we so far apart?

+

Some musical experiences cause direct meaningful experiences in the language arts field as was true with William. During a listening lesson, William and his third grade class heard the recording of Prokofiev's *Peter and the Wolf*. Some time later, the classroom teacher assigned this same class their first story to write. The only instruction to the class was to write, in story form, one of their own personal experiences. William's personal experience of having heard this musical story left with him such an impression that he wrote his story on what his ears had heard:

"Once upon a time there lived a little boy named Peter. Peter wanted to go hunting, . . . etc."

"What does music mean to you?" was asked second graders. Garry answered, "Music is pretty sounds that say or tell things." This discussion was held during National Music Week and several pupils expressed a desire to write something about music for their parents. The following sentences are their own; they dictated them, the sentences being placed on the board by the music teacher and copied by the children, using general education procedures:

We like to hear music . . . We like to sing songs and learn new ones . . . We like to play games to music . . . Music tells us things . . . Music says—High-Low . . . Music tells us stories gay and sad . . . We like our rhythm sticks . . . We like to read tonal patterns . . . Some of us sing in a choir . . . Some of us are taking music lessons on the piano and drum . . . We like to skip, walk, run to music . . . We like music at home too.

Speaking, and the skill in its use, developed the skill of writing which was used in music education as an outcome for appreciation and understanding of the music program in our school.

Music educators have for years correlated with the unit activities program, but have always realized that the following note has a very important place in general education—teaching courtesy?

DEAR MISS MUSIC TEACHER: THANK YOU SO MUCH FOR HELPING US WITH OUR CIRCUS.—JANE.

+

Writing, its usage by the individual, can teach courtesy says language arts. The activity of a helping teacher provided this child with a meaningful experience.

Throughout the year, critical thinking was stressed. The procedure may be charted in both subject fields, namely, listening, thought, understanding, and finally critical thinking. Since we do not use music notebooks in our school, visual-aid materials such as flash cards of symbols, rhythmic patterns, and tonal patterns are introduced in preparation for the printed page. The most simple symbols were observed and made in a second grade where music books are not put in the hands of the students. As a final review, the children were asked to deter-

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mine the musical term used by the music teacher, understand it, select the correct symbol, make the correct symbol, and arrive at the correct thought through their own thinking.

No doubt these same techniques have been tried by many others in the teaching field, but it is hoped that this approach may bring into focus a means by which music educators, reaching into the classroom environment and through interrelationships of subject fields, can make music education more educative.

—MRS. THELMA C. WRIGHT, special music teacher in Hi's Elementary School, Jefferson County, Kentucky. Note: This article is reprinted from the April 1955 issue of *Blue Grass Music News*, official publication of the Kentucky Music Educators Association. Mrs. Wright has since accepted a teaching position in Torrance, Calif.

Taste and Robes

THE GROWTH of choirs in the schools and colleges has brought a revival of liturgical choir robes into both churches and schools. We have abandoned the somber black robe and white surplice of the cathedral choir for the sometimes violent variations and flamboyant color displays of local school colors. Some of this development is good, and much of it reflects bad taste.

A robed choir is symbolic of the dignity and reverence of sacred music. The robe merges the individuality of members into the unity of the group. As voices blend in harmony of worship, individual personal traits and egos should blend into the oneness of universal praise. Man's spiritual self is the dominating factor of human life.

The school choir is a magnificent expression of the brotherhood of man. All racial discriminations, all religious differences, and all class distinctions are erased as young voices are raised in the great songs of religious faith. A humble understanding of mankind in its search for the Supreme Being quickens the hearts of both singers and listeners. A moment of "Good will toward men" is captured as a group with brown, white, yellow, and black faces voice the inspiration of Palestrina, Bach, or a Negro spiritual.

This part of the choir is good. Most choral concerts begin with this programming.

Then the music changes. Still in the symbolic garb of the universal church the choir bursts forth with the clap, stomp and swing of the barn dance. All dignity vanishes with the rhythm that sets stoles and flowing skirts to flapping—a hoe-down, no less.

There is nothing amiss in a choral group singing all kinds and styles of music. The well-trained choir must have variety of mood in its repertoire. But some people surely feel it is in bad taste to associate secular music with the habiliments of sacred worship.

On the other hand, to criticize the prevalent use of school colors for choir robes may arouse considerable protest. Nevertheless, we have all seen choirs

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garbed in color combinations appropriate for the athletic field, but pretty startling when used for concert stage wear. A green robe with white sleeve linings and gold stoles is a mild expression of school loyalty. We have seen orange, black, and royal purple!

What psychologists call group dynamics—the sublimation of self into the activity of the whole—we call chorus. Choral groups are good psychologically and musically. Is it not possible to improve them visually, also? An appropriate use of the robed choir is more than just a matter of costume for the stage; and it should go without saying that with such a group there is no place for earrings, doodads in the hair, loud neckties, and fluorescent socks!

—MARJORIE ALBERTSON, *Portland State College, Portland, Oregon.*



In Unity There Is Strength

THE professional organization for school music teachers is the Music Educators National Conference. This organization, together with its Divisions and its affiliated units, has come to represent music education in this country. It embraces every type of activity which is carried on in the schools under the banner of music education. It includes all levels of instruction from kindergarten on.

This is a large responsibility for one organization. However, the MENC is large enough to support and develop any area in music education which its membership is interested in. The limitations of the Music Educators National Conference are determined by the limitations in resourcefulness, initiative, and capacity of its membership.

In recent years there has developed a noticeable tendency to form professional organizations outside the ranks of the MENC. These organizations are national in scope, and represent special areas in music education. The first question which comes to mind in considering these new organizations is, "Why were they organized?" The answer to that question must involve some explanation of the differences between the new organizations and the MENC. They must be different in purpose or different in the manner in which they strive for the same purpose.

If they have the same purpose, then why was it necessary to form separate organizations to perform the same functions that the MENC has developed over a period of fifty years? Is it fallacious to assume that the members of these new organizations could accomplish their purposes just as well if they were to expand their efforts within the framework of the MENC? In fact, the answer may well be that they could accomplish more.

The MENC needs professional workers in all areas of music education. Furthermore, music educators interested in one or more particular areas must feel that the MENC, its Divisions, and its affiliated state units, are equipped to give them the professional opportunities they require. The challenge to music educators is not to form new groups which may tend to divide us, but to further stimulate the great unifying force in music education which is the MENC.

—ADOLPH WHITE, *editor of Gopher Music Notes, official publication of the Minnesota Music Educators Association and the Minnesota Public School Music League. (Editorial reprinted from the October 1955 issue.)*

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Professional Ethics

THE PREAMBLE to the Code of Ethics of the National Education Association says in part, "... that the quality of education reflects the ideals, motives, preparation, and conduct of the members of the teaching profession ... that whoever chooses teaching as a career assumes the obligation to conduct himself in accordance with the ideals of the profession. ... As a guide for the teaching profession, the members of the National Education Association have adopted this Code of professional ethics. Since all teachers should be members of a united profession, the basic principles herein enumerated apply to all persons engaged in the professional aspects of education—elementary, secondary, and collegiate."

From time to time, as questions arise pertaining to the implications and applications of principles stated in the Code, the NEA Committee on Professional Ethics renders opinions construing specific sections of the Code. In formulating the opinions the committee consults educators familiar with the particular subject matter involved. The Committee states that "in the experience of the committee many teachers have found that the Code as clarified by the opinion is less restrictive than they had presumed. ... The Committee wishes to point out that the primary consideration in issuing an opinion is neither disciplinary action nor promotion of the teacher's individual welfare. Rather it is professional growth."

In 1955 the Committee was asked to render an opinion pertaining to the acceptance of commissions on musical merchandise sold to pupils. The interpretation of the Code on this point is given as Opinion 18, February 1955, on page thirty-five of the publication entitled, "Opinions of the Committee on Professional Ethics."¹ The opinion is reprinted in full below.

It should be noted that, in keeping with its practice before issuing an opinion, the Committee consulted the MENC Executive Committee and other MENC officers, and the final version before being released, was gone over with the NEA attorney, Cyrus Perry, and MENC President Robert A. Choate.

OPINION 18 (February 1955)

Employment, Selling Musical Instruments—While the right to augment teaching income is recognized under the Code, solicitation by a teacher of parents of children in his class to purchase musical instruments at discount prices is improper.

Unfair Competition Under Trade Laws—Under certain circumstances an agent for a wholesaler or manufacturer may be violating federal and state legislation directed against "unfair competition" in selling goods for profit.

¹Opinions of the Committee on Professional Ethics published by the National Education Association of the United States, 1201 Sixteenth St., N.W., Washington 6, D.C. In addition to thirty-two opinions on various aspects of the implications and applications of the Code, the book contains the complete Code of Ethics with annotations. The price is twenty-five cents. It should be noted that among the opinions, three pertain to selling by teachers: 9—Selling Encyclopedias; 18—Selling Musical Instruments; 3—Selling to Associates.

Principle IV, Section 10, Opinions 5, 9

A member of the Association requests an opinion as to whether it is ethical for a music teacher in a school system to supplement his salary by selling musical instruments under the following conditions:

The teacher, as an agent for wholesalers or manufacturers, solicits individual members of the school band, which he directs, and students in his music classes for the purpose of selling musical instruments. Sales are made at discount prices substantially under the retail price charged by local merchants.

The Committee has pointed out in previous opinions that the Code of Ethics recognizes, with very few limitations, the right of teachers to supplement their teaching salaries by outside employment. In Opinion 9 the Committee held that a teacher who solicits parents of his students for the purchase of encyclopedias acted contrary to Section 10 of Principle IV of the Code which provides that a teacher will:

Engage in no gainful employment, outside of his contract, where the employment affects adversely his professional status or impairs his standing with students, associates, and the community.

In Opinion 9 the Committee found that because of the special nature of the student-teacher relationship there was a factor of implied pressure where the potential purchaser was a parent of a student in the teacher's class. Such solicitation was, therefore, deemed improper even though it was recognized that in some situations this could be done without adverse effects. It is the

Committee's opinion that a teacher soliciting his students to purchase musical instruments at a profit to himself falls within the finding of Opinion 9 and that the teacher in this case is acting contrary to Section 10 of Principle IV for the reasons stated.

The Committee wishes to call attention to an aspect of the matter which does not directly involve the Code of Ethics. When teachers engage in the sale of goods for profit they enter the field of commercial enterprise and are subject to federal and state trade regulatory laws. Thus when a teacher, as an agent for a wholesaler or manufacturer, sells musical instruments to his students at an undisclosed profit and creates the impression that the make of instrument which he sells is the only one satisfactory for the student's use, he may be violating trade regulatory statutes. Sales made under such circumstances have often resulted in local criticism of music teachers and the impairment of good public-school relations, particularly where local merchants have been adversely affected.

The Committee recognizes that the sale of musical instruments at discount prices constitutes a substantial saving to students and may allow them to purchase instruments which they could not otherwise afford. However, the requirements of federal and state legislation directed against "unfair competition" cannot be ignored. Because of the difficulty of generalizing as to the application of such legislation in given situations, the Committee at this time merely brings the matter to the attention of profession.



Do You Know These "Teachers At Work"?



TEACHERS AT WORK. Several hundred members of the MENC observed each of the teachers pictured here at work in teachers workshop situations. The pictures were selected for publication in the Journal primarily because they illustrate the growing emphasis on in-service training experiences made available by various colleges and other institutions, and by the various organized units of music educators themselves from sub-state to national levels.

For editorial reasons the Journal would like to learn how many readers can identify the three teachers shown and the workshop sessions illustrated by the three scenes.

Members who identify two of the pictures, naming the workshop leader and time and place of the workshop, will receive an autographed copy of "Music in American Education Source Book No. 2," the autograph to be the winner's choice.

The first member who identifies all three leaders and gives the titles and locales of the respective workshops will be given a paid-up contributing membership for the ensuing membership year. Obviously, only active members of the Conference are eligible to receive these awards. Clip the picture if you wish, or simply number your identifications 1, 2, 3, beginning at the top. A postal card will do. Address Music Educators Journal, 64 East Jackson Blvd., Chicago 4, Ill.

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LITERATURE AND MUSIC as Resources for Social Studies, by Ruth Toose and Beatrice Perham Krone. [New York: Prentice-Hall, Inc.] 457 pp. Illustrated, book lists. \$5.75.

The authors prepared this book to help those concerned with helping children find richer ways of becoming good citizens of the U. S. A. and good citizens of the world. The following excerpts from the Introduction give some insight into the purpose and content of the volume: "Social studies are at the core of the education of a citizen adequate to live in such a world (a democracy). Their function is helping each individual to understand himself and how he came to be as he is. . . . The immediate goals are to help the learner to think independently, critically, constructively; to develop initiative and ingenuity in attacking problems; to make choices and accept the responsibility for seeing a thing through . . . to find joy and satisfaction in what he does as an individual and as a group member. . . . This book discusses the music and literature—as well as the books about them—of those who have built our America and of the people in other countries of the world—their music, poetry, tales, stories, the forms they created to express their needs and satisfy their desires. . . . The book is not a course of study, nor is it concerned with teaching techniques of music or reading. It is essentially concerned with the highest cultural expressions of mankind as a key to understanding how and why men are as they are today. . . . The books and songs discussed in the text are listed with their sources. The songs are easy and fun to sing. They were selected for their interest, their musical worth, and their value for social studies."

CONTEMPORARY TONE-STRUCTURES, by Allen Forte. [New York: Bureau of Publications, Teachers College, Columbia University.] 194 pp. illustrated. \$3.75.

The author states that this book undertaken to provide effective procedures and techniques for the analysis of contemporary tone structures, and to demonstrate the application of these procedures and techniques in a number of intensive analyses. Complete scores to all but three of the works analyzed are included. Scores analyzed: "Larghetto" from The Five Fingers—Igor Stravinsky; "Mid!" from Une Journée—Darius Milhaud; Number III from "From My Diary"—Roger Sessions; Number 3 from "Four Piano Blues"—Aaron Copland; Number VIII from "Fourteen Bagatelles"—Bela Bartok; "Fuga undecima in B" from Ludus Tonalis—Paul Hindemith; Phantasy for Violin with Piano Accompaniment—Arnold Schoenberg; Petrouchka—Stravinsky; Fourth String Quartet—Bartok.

DIETRICH BUXTEHUDE, by Farley K. Hutchins. [Paterson, N. J.: Music Textbook Company.] 68 pp. Bibliography. \$2.50.

Mr. Hutchins is head of the Departments of Organ and Sacred Music at Baldwin-Wallace College, Berea, Ohio. Since there is very little written in the English language concerning Buxtehude, the author of this study seeks to give information on the environment in which Buxtehude lived; to treat concisely of his life and music; and to provide a guide to those interested in further investigation of the subject by means of a rather extensive bibliography, and music and record lists; and to aid the performer in understanding his music as an embodiment of the times in which he lived—essential to authentic and full effective performance.

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AFRICAN MUSIC FROM THE SOURCE OF THE NILE, by Joseph Kyagambiddwa. [New York: Frederick A. Praeger.] 256 pp. Index, illustrated. \$4.50.

The author, an African scholar born and educated in Uganda in East Central Africa, was reared in a native culture with a musical background formed by first-hand experience. This book is not only a showcase of examples of native music; its text contains a penetrating study of African cultural history in general, with the story of African music placed in its proper framework. Father John La Farge, editor of "America" and chaplain of the Catholic Interracial Council of New York, states "The ethnologist and anthropologist have turned a floodlight upon the universally human significance of primitive mores and customs. In more recent times, the scientific musicologist has been busy recording remnants of primitive folk music before it disappears from the earth.... The time has come . . . to gather systematically the harvest of the mystery-veiled past into the barns before it has vanished beyond recovery . . . 'African Music from the Source of the Nile' is the fruit of a deliberately planned effort to preserve, before it is too late, a precious cultural heritage . . . It represents a mighty step forward in forging a spiritual link between our two continents."

A TEXTBOOK OF MELODY, by Joseph Smits Van Waesberghe. (Dallas, Texas: American Institute of Musicology.) 107 pp. Illustrated. \$3.50.

The subtitle of the book is "A Course in Functional Melodic Analysis" and is described as a methodical treatment of the basic principles of melody. The material is intended for those concerned in both the practice and teaching of music (especially of solfeggio, analysis and harmony), and also to those training to be teachers of music in primary and secondary schools and those interested in the practice of music in circles outside the schools. Musicologists will find the textbook an aid in the comparative analysis of melodies of all periods and peoples. The author is professor at the Amsterdam Conservatory, and the book was translated from the Dutch by W. A. G. Doyle-Davidson.

MUSIC IN THE ELEMENTARY SCHOOLS is a curriculum guide recently prepared for Ann Arbor, Mich., Public Schools by a committee representing the general staff and the music department. Marguerite V. Hood, professor of music education at the University of Michigan and supervisor of music in the Ann Arbor Public Schools, was the director and coordinator of the committee's efforts. Members of the committee: Hazel Jungquist, principal; Marguerite Smith, kindergarten; Margaret Matteson, sixth grade; Roxy Cowin, vocal music; Donald Shetler, instrumental music. The contents of the guide include the following: Introductory Statement (Philosophy, Working Relationship Between the Music Teacher and the Classroom Teacher, General Information for All Grades); Music in the Kindergarten; Music in Grade I through Grade VI.

RESEARCH HELPS IN TEACHING THE LANGUAGE ARTS is a report prepared for the Association for Supervision and Curriculum Development by Harold G. Shane, professor of education, Northwestern University. The publication evolved as the result of a plan conceived several years ago by the ASCD Research Board, now the Research Commission. The plan envisaged a series of publications "which would help teachers, curriculum workers, supervisors, and administrators to capitalize more adequately on the substantial body of research findings relating to various aspects of curriculum." The booklet gives information of help to persons charged with curriculum planning. Copies may be secured from the Association for Supervision and Curriculum Development, 1201 Sixteenth St., N. W., Washington 6, D. C. Price \$1.00.—V.L.

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Publications of the

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Proceedings

Published annually from 1906 to 1950 inclusive. Contains papers and addresses delivered at MTNA conventions, plus reports of officers and names of committee members. A limited supply of all volumes is available except those for 1907, 1913, 1915, 1916, 1917, 1920, 1937, 1938, 1940, 1942, 1943, 1944, and 1946. Price: \$5.00 per volume.

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Bulletin

Published twice annually from 1939 to 1950 inclusive. Contains articles of interest to music teachers. A limited supply of back issues is still available. Price: 25c per copy.

American Music Teacher

The official periodical of the Music Teachers National Association. Sent to all members of the Association as one of the membership benefits.

Published five times a year during the school year. Contains articles of interest to all music teachers, news of the state music teachers associations and news from the various MTNA Divisions. Articles range from philosophical and musicological to practical, down-to-earth accounts of pedagogical practices and procedures used by successful teachers. From time to time lists of compositions that are invaluable to teachers and performers are published in *American Music Teacher*.

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Lena Milam has retired after serving for thirty-six years as supervisor of music in the Beaumont, Texas, Public Schools. Mrs. Milam began her career in Beaumont as teacher of the second and third grades. In 1905 she was married and was out of the classroom until 1911 when she resumed teaching, dividing her time between art and music. She became Beaumont's full-time music supervisor in 1919. Mrs. Milam has just completed her term as National Federation of Music Clubs Junior Counselor; was for sixteen years Texas state chairman of the NFMC Young Artists Auditions; has been a member of the NFMC national board for several periods since 1935. She helped to found the Beaumont Symphony, in which she plays, and is the author of a comprehensive series of music education books. Well-known as an active member of MENC, Mrs. Milam was secretary of the Southwestern Division, 1931-33. She resides at 1693 Pennsylvania Ave. in Beaumont.

Gillian Buchanan, the recipient of the Delta Kappa Gamma Silver Anniversary Scholarship, is on sabbatical leave from her post in the music department of Eastern New Mexico University, Portales. She is working on her doctorate at Teachers College, Columbia University. Her New York address is Box 271, Whit-tier Hall, 1230 Amsterdam Ave., New York 27.

Maurice Weed, head of the music department at Northern Illinois State College, DeKalb, is the winner of the National Symphony Orchestra's symphony composition contest which carries an award of \$2,000. Mr. Weed's symphony will be played this season by the orchestra as part of its campaign to promote American music. The contest, held in connection with the orchestra's twenty-fifth anniversary, was sponsored by the Lincoln and Therese Filene Foundation.

Albert A. Renna has been named advisory educational editor of the Edward B. Marks Music Corporation. Mr. Renna will continue his duties as coordinator of music of Central School District No. 2 with offices in Mt. Kisco, N. Y. He will also be visiting professor of music education at the 1956 summer session of Syracuse University's School of Music. In his new association Mr. Renna will work with Felix Greissle, chief editor and director of publications at Marks, and with Carl Zoehrs, the firm's sales manager.

Judith Waller, longtime director of public affairs and education for NBC in Chicago, has been appointed public affairs representative for the entire NBC Network.

Welford D. Clark has been elected vice-president of Schmitt Publications, Inc., of Minneapolis, Minn. Mr. Clark will be in charge of Hall & McCreary Company, now a division of Schmitt Publications, Inc., which will be operated from the well-known H & McC address, 434 South Wabash Ave., Chicago.

Ray Sacher has left the educational activities division of the Radio Corporation of America to become a field representative for RCA Victor Record Albums. He will operate out of Cleveland, Ohio, over a territory which encompasses Buffalo, Pittsburgh, Cincinnati, Toledo, Detroit, and Saginaw. His new address is: RCA Regional Office, 1600 Keith Bldg., Cleveland 15, Ohio. Because of his new position, Mr. Sacher resigned as secretary-treasurer of the Music Industry Council.

Lynn Sams, after twenty-eight years in various responsible posts with C. G. Conn Ltd., has been appointed vice-president of the Buescher Band Instrument Company, Elkhart, Ind., according to an announcement by O. E. Beers, president of the Buescher Company. Mr. Sams is moving to Elkhart from San Francisco where for several years he has been West Coast resident manager for Conn. While on the West Coast, Mr. Sams served on various committees of state music educators associations in California, Idaho, Arizona, Montana, Oregon, and Washington. He is an honorary life associate member of the American Bandmasters Association. Mr. Sams served on the board of directors of the Music Industry Council of MENC, 1952-54; is well known throughout the country through his active participation in music education affairs.

Katherine Jackson, Music Publishers Holding Corporation, New York, has been appointed secretary-treasurer of the Music Industry Council to complete the term (1955-56) of Ray Sacher who resigned.

Dorothy G. Kelley, second vice-president of MENC North Central Division and associate professor of music education at Indiana University, Bloomington, writes: "I shall be on sabbatical leave the second semester of this school year and will sail on the Queen Elizabeth in February for England. I plan to visit the government-supported schools in the British Isles observing the music program, as well as the curriculum for teachers of music. . . . I am sorry to miss the St. Louis meeting. I shall be back in Bloomington to teach during the summer session."

Edward T. Milkey, formerly associated with Mills Music, Inc., has joined the educational department of The Big Three Music Corporation with offices at 799 Seventh Ave., New York 19.

Arnold Campana, formerly consultant in music education for the American Book Company, has opened a music center in Youngstown, Ohio, known as The Hall of Music Studios.

Kenneth Hjelmervik, who was director of music education in the Baltimore, Md., Public Schools, died December 9. Mr. Hjelmervik had been an MENC member since 1937, and was active in Conference affairs and served on various committees in the National Conference, in the Eastern Division, and formerly in the Northwest Division. He was a member of the Music Education Research Council (1950-56). Mr. Hjelmervik was a graduate of St. Olaf College, Northfield, Minn., and earned his M.Mus. degree at the University of Washington, and his Ed.D. degree at Teachers College, Columbia University. He is survived by his wife Haroldyn, a son Paul, and a daughter Karen.

T. Smith McCorkle, since 1942 dean of the School of Fine Arts at Texas Christian University, died December 2. Prior to his position at Texas Christian Mr. McCorkle began his professional career in Kansas City, 1922-25; was acting head of the music department at the University of North Carolina, 1925-35; and was associate professor of music education at Southern Methodist University, 1935-42. He was chairman of the College Division of the Texas Music Educators Association and member of the TMEA board; held various posts in the MENC and Southwestern Division.

M. F. Bukofzer, chairman of the music department of the University of California and a world-recognized authority on the medieval era of music, died December 7. Author of more than thirty books and treatises on the history of music, Mr. Bukofzer taught at the Universities of Basle, Cambridge and Oxford before coming to the United States. He taught at Western Reserve University at Cleveland before coming to the University of California in 1941.

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Southern Division—Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, and Tennessee. January 26-28; Atlanta-Biltmore Hotel, Atlanta, Georgia.

East Central Division—Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin. February 11-14; Claypool Hotel, Indianapolis, Indiana.

West Central Division—Colorado, Iowa, Kansas, Missouri, Nebraska and South Dakota. February 18-21; Hotel Savary, Des Moines, Iowa.

Southwestern Division—Arkansas, New Mexico, Oklahoma, and Texas. February 25-28; Hilton Hotel, Albuquerque, New Mexico.

Western Division—Arizona, Montana, Oregon, and Washington. March 3-6; Phoenix College, Phoenix, Arizona.

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LIFE MEMBERSHIP COMMITTEE. President Robert A. Choate announces the appointment of a committee on Life Membership composed of the presidents of the MENC Divisions: Eastern—Richard C. Berg, North Central—W. C. Beckmeyer, Southern—Polly Gibbs, Southwestern—Robert Milton, Western—Alex Zimmerman. Northwest—O. M. Hartsell, who was named chairman of the committee.

The Montana Music Educators Association at its 1955 fall meeting presented a life membership to Marguerite V. Hood, University of Michigan, who was the first state supervisor of music in Montana.

Other recently enrolled life members are Charlotte Stevenson, Lakewood, California; M. O. Hartsell, Helena, Montana; Polly Gibbs, Baton Rouge, Louisiana; Alex H. Zimmerman, San Diego, California; Vanett Lawler, Washington, D. C.; Lilla Belle Pitts, New York City; Gladys Pitcher, Boston. When enrolling Miss Pitcher wrote: "I am taking this membership in memory of my mother and father, Mr. and Mrs. Elbridge S. Pitcher." Miss Pitcher's father was prominent in the Eastern Music Educators Conference from its inception; was its president, 1929-1931. Her mother was one of the first three music supervisors in Maine.

LOUISIANA STATE SUPERVISOR OF MUSIC. Edward J. Hermann, director of music in Caddo Parish, Shreveport, has been appointed as state supervisor of music in the Louisiana State Department of Education, effective January 1, 1956. Currently president of the Louisiana Music Educators Association and national chairman of the MENC Committee on Public Relations in Music Education, Mr. Hermann has been director of music in Shreveport for almost ten years. He succeeds Lloyd V. Funchess who resigned last summer from the state supervisorship to accept the post of superintendent of the East Baton Rouge Parish Schools.

TENTH BIRTHDAY FOR INDIANA MUSIC EDUCATORS ASSOCIATION. The September-October issue of The Indiana Musicator, official publication of the IMEA, carries the following editorial comment on the tenth birthday of the Association: "When we stop to reflect, we are struck by the startling realization that the Indiana Music Educators Association is now celebrating ten years of organized being. . . . We really sprouted our first wings in 1945 when our organization was recognized by the MENC and our constitution was adopted. March 1946 marks the publication date of Volume I, Number 1 of The Indiana Musicator, with Newell Long as the first editor. The growth and achievement of our association is a matter to be viewed with a sense of pride. We have only begun! Where do we go from here? . . . The strength of IMEA lies not in the 'organization' itself, but in the benefits derived from the cooperative ventures of its members." Clyde Holsinger, Department of Music, Manchester College, North Manchester, is the present editor of The Indiana Musicator.

OUR SINGING NATION, published by Hall & McCreary Company, 434 S. Wabash Ave., Chicago 5, is a 164-page book of 175 loved songs from America's early years to the present, songs which are an integral part of the epoch of our country. With the songs are descriptions of the times in which the songs first became popular. The new book is suitable for schools from elementary to college, for the church social hour, for the camp, for the home. It is also useful for co-ordination of music units with history and geography units.

EDUCATIONAL AIDS CATALOG. The thirty-year history of the Band Instrument Division of C. G. Conn Ltd. is graphically illustrated in the company's new six-page, two-color catalog presenting over thirty items of practical help in teaching instrumental music. Conn has been manufacturing band instruments for over eighty years.

Music Educators National Conference

Convention Housing Committee Bulletin

Biennial Convention, St. Louis, Missouri, April 13-18, 1956
(State Presidents Assembly, April 11-12)

To assist those attending the biennial convention of the Music Educators National Conference to obtain hotel accommodations, the Hotels Reservation Bureau has tentatively reserved blocks of rooms at the hotels listed.

ST. LOUIS HOTELS

Requests for room reservations should indicate general price range desired. Room assignments will be made as nearly as possible in conformance with the price schedule indicated. In the event that the hotel room rate structure is changed prior to the above convention these rates will be changed accordingly.

HOTEL	For One Person	For Two Persons		2-Room Suites Parlor & Bedroom
		Double Bed	Twin Beds	
BALTIMORE	\$ 3.50- \$ 7.50	\$ 5.00- \$ 9.00	\$ 6.00- \$10.00	\$10.00- \$15.00
CHASE	8.00- 12.00	11.00- 14.00	12.00- 15.00	21.00- 55.00
CLARIDGE	4.00- 8.00	6.50- 10.00	7.50- 12.00	16.00 & Up
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DESOTO	5.00- 7.50	7.00- 11.00	8.00- 11.00	16.50- 21.00
JEFFERSON	7.50- 9.50	10.50- 12.50	11.50- 16.00	25.00- 39.50
KINGSWAY	5.00- 7.50	6.50- 11.00	7.50- 11.50	12.50- 17.50
LENNOX	6.00- 11.00	7.00- 10.50	11.00- 13.00	19.50 & Up
MAJESTIC	3.50- 5.00	5.00- 6.50	6.50- 8.50	10.00- 15.00
MARK TWAIN	4.50- 7.50	6.50- 9.50	8.50- 10.50	14.00 & Up
MAYFAIR	6.00- 11.00	7.00- 13.00	11.00- 12.00	17.00 & Up
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PARTIAL LIST OF MENC PUBLICATIONS

Music in American Education (Source Book II). A compendium of data, opinions and recommendations compiled from the reports of investigations, studies and discussions conducted by the MENC Music in American Education Committees during 1951-54, with selected material from other sources. Edited by Hazel Nohavee Morgan. 1955. 384 pp. \$4.75 postpaid.

Music Education Source Book I. Fourth printing, August 1951. 288 pp., flexible cloth cover. \$3.50. [Stock limited.]

Music Buildings, Rooms and Equipment. Completely revised and enlarged edition of the former Music Education Research Council Bulletin No. 17. Prepared by the MENC Committee on Music Rooms and Equipment, 1952-54, Elwyn Carter, chairman. 96 pp., looseleaf binding, 113 illustrations. \$4.50 postpaid.

Music Educators Journal. Official magazine of the MENC and its associated organizations. A professional necessity. Enables the busy music educator to keep posted regarding current thought, trends, activities, new publications and products, and the general affairs of the entire field. Included with active membership. Separate subscription, \$2.00 per year. Single copy 40c. Back copies: Information in regard to available back copies on request.

Journal of Research in Music Education. A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. All issues, Vols. I, II, III are available except Vol. I, No. 2, Fall 1953. Information regarding prices on request.

The Evaluation of Music Education. Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. Prepared to serve as guide for examination of training programs of school music teachers, and to assist schools being examined and visiting examiners. Planographed. 17 pp. 20c.

Bibliography of Research Studies in Music Education 1932-1948, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

Your Future as a Teacher of Music in the Schools. By William R. Sur. A source of guidance information for counselors, teachers and students. 8 pp. 30 cents (quantity prices furnished).

Music in Higher Education, by Robert A. Choute. Reprinted from December 1953 issue of *Higher Education*, monthly publication of U.S. Department of Health, Education and Welfare. Provides statistics and information concerning positions open in the music profession and opportunities in the field of music education and the development of music in higher education. 8 pp. 30 cents.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

The Function of Music in the Secondary-School Curriculum. Publication of this treatise represents a cooperative enterprise of two departments of the NEA—the National Association of Secondary-School Principals and the Music Educators National Conference. 60 pp., paper cover. \$1.00.

Music in the Secondary Schools. Recommendations pertaining to music in the secondary schools. (Report of the North Central Association of Colleges and Secondary Schools Activities Committee. 12 pp. 15c per copy. Quantity prices on request).

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 66 pp. 60c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

The Code of the National Anthem of the United States of America. Recommendations applying to all modes of civilian performance of The Star-Spangled Banner. Printed in a 4-page leaflet with the authorized "service version" in A-flat (words and music). The code was prepared by a joint committee representing leading national organizations and the War Department. Single copy, 5c; per dozen copies, 35c; per hundred, \$2.00.

Handbook on 16 mm. Films for Music Education. Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Traveling the Circuit with Piano Classes. School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

Piano Instruction in the Schools. Report and educational analysis of a nation-wide survey of piano instruction in the schools. 76 pp. Illustrated. Paper cover. \$1.00.

An Examination of Present-Day Music. A selected list of early grade piano material, books and recordings prepared by Mary Elizabeth Whitner for presentation at the meeting on Contemporary Music for American Schools during the Music Educators National Conference held in Chicago, 1954. 10 pp. and paper cover. 30c.

Code adopted by the American Federation of Musicians, Music Educators National Conference, and American Association of School Administrators. Single copy free. Quantity prices on request.

Music Supervision and Administration in the Schools. A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 60c.

A Guide to Teaching Music by Television and Radio. Report of MENC Committee on Television-Radio, edited by Richard C. Berg, chairman. Bibliography. 20 pp. and cover. 30c.

Music for Everybody. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

Minimum Standards for Stringed Instruments in the Schools, prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed. 15c.

State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Mimeo. 175 pp. \$1.50.

Contest Music Lists. The 1955 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus. National Interscholastic Music Activities Commission. \$1.50.

Solo and Ensemble Lists. National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

Standards of Adjudication. This is the completed section on adjudication of music competition-festivals in preparation for the new Manual on Interscholastic Activities in Music to be published by NIMAC. 1954. Mimeographed. 9 pp. and paper cover. 25c.

Sight Reading Contests. Guide to the organization, management and adjudication of sight-reading contests for bands, orchestras, choruses. Also a section of the new manual to be published by NIMAC. 1954. 14 pp. and paper cover. 25c.

Adjudicators Comment Sheets. Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 25c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

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B-1	Band
SRBO-2	Sight Reading, Band or Orchestra
OSO-3	Orchestra or String Orchestra
SC-4	Student Conductor
MB-5	Marching Band
DM-6	Twirling Drum Major
V-7	Choral Groups
SRV-8	Choral Sight Reading
SV-9	Solo Voice
PSEBO-10	Percussion Solo and Ensemble
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SIS-12	String Instrument Solo
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PROPOSED AMENDMENTS TO THE MENC CONSTITUTION AND BYLAWS

THE FIRST Constitution of this organization was adopted in 1910. The first major revision, providing for "a plan of union and affiliation between the Music Supervisors National Conference and existing and projected Sectional Conferences" was adopted in 1926. Subsequent revisions, all of vital importance to the rapidly growing organization, were made in 1930, 1940, and 1950. Almost since the time of the last revision (1950) committees have been at work, under the direction of the Board of Directors and supervised by the Executive Committee, studying the present document with the dual purpose of meeting current needs of the organization through proposal of amendments that can be adopted immediately, and making preparations for the time when growth and changing conditions and practices will require another extensive revision or an entire rewriting.

The proposed amendments outlined and briefly described here were recommended by the Committee on Constitution and approved by the Board of Directors for presentation to the members for vote at the biennial business meeting, St. Louis, Missouri, April 16, 1956.

Schedules and Patterns of National and Division Meetings. To make it possible to inaugurate on an experimental basis a revision of the present plan whereby one National and six Division meetings, are held in each biennium, without changing the present biennial administrative operations and organizational structure of the MENC, it is proposed that Article VI, pertaining to meetings, be amended by the addition of the following sentence to Section 1:

The Board of Directors is empowered to alter the schedules and patterns of biennial National and Division meetings and to make concurrent provision for voting by mail when necessary to maintain the biennial schedule of National and/or Division elections.

Voting by mail. Article XIX of the Bylaws provides that the National Board of Directors may authorize voting by mail. For clarification it is proposed that the following be added as the second paragraph of said Article XIX:

This Bylaw applies to Division elections as well as National elections. When authorized by the National Board of Directors, the Boards of the Divisions concerned shall conduct the voting in accordance with the procedures prescribed by the National Board.

Terminology Pertaining to State Units. It is proposed that the necessary amendments be made throughout the Constitution and Bylaws in order to substitute "federated" and "federation" for the words "affiliated" and "affiliation."

Associate Membership Dues. It is proposed that the last sentence of Section 3, Article III, pertaining to associate membership, be amended to change the amount of associate membership dues from \$3.00 to \$4.00.

Corporate Membership. The revised Constitution and Bylaws recently adopted by the Music Industry Council, and approved by the Board of Directors of the MENC, provides that active membership in MIC automatically includes a corporate membership in the MENC. From the MIC treasury is paid to the MENC for each MIC member firm or institution the amount required for MENC active dues (National and State). The MIC member firm or institution at its discretion assigns its corporate membership in the MENC to an individual who is qualified to represent the firm in such capacity. The MENC Constitution, Article III, "Membership and Dues," should be amended to provide for such corporate membership in the manner of the provisions made in Sections 6 and 8 in connection with Sustaining Membership and Patron Membership, respectively.

It is therefore proposed that Article III be amended by the adoption of the following as Section 9:

Corporate Membership. This classification is provided for firms and institutions holding active membership in the Music Industry Council, an auxiliary of the Music Educators National Conference, which provides in its Constitution that Music Educators National Conference dues (active national and state) shall be paid by the Music Industry Council from the annual fees collected from each of its active members.

A corporate member may at its discretion assign its corporate membership to an officer, member, or employee of the firm or institution. The individual thus designated, if eligible as stipulated in Section 1 of this Article, shall have the rights and privileges of active membership in the MENC, subject to the qualifying stipulations of Article I, Section 6 and Article II, Section 5 of the Bylaws pertaining to eligibility for holding National and Division offices.

Upon the adoption of this amendment the present Sections 9 and 10, of Article III, will be renumbered 10 and 11, respectively.

Auxiliary Organizations. For clarification and conformity, it is proposed that Section 1 of Article V of the Bylaws, pertaining to

auxiliary and affiliated organizations, be amended to read thus:

An auxiliary organization shall be construed as an association composed of individuals, institutions or firms holding membership in the MENC, and performing special functions within the field and the organizational framework of the Music Educators National Conference. It shall be responsible for such activities as shall be assigned to it by the National Board of Directors.

Editorial Board. Article IV of the Bylaws, pertaining to the Editorial Board, written some time ago, sets up duties and responsibilities for the Board now beyond what is possible for this group to undertake. Certain of the duties stipulated in Article IV have been transferred elsewhere. It is proposed that Article IV be amended by changing the second and third sentences to read:

The Editorial Board shall serve as an Advisory Committee in matters pertaining to the content and purpose of books, brochures or pamphlets considered for publication by the MENC.

This amendment would eliminate from Article IV the sentence "It shall report to the Executive Committee on the value of music education of all books, brochures, or pamphlets being considered for publication by the MENC." This responsibility is now the assignment of the Publications Committee, which includes the chairmen of the Editorial Board, the Research Council, the Journal of Research in Music Education, and a representative of the Executive Committee who serves as Chairman.

Eligibility for Holding Office. Article I, Section 6, and Article II, Section 5, of the Bylaws pertain, respectively, to eligibility for holding National and Division offices in the MENC. Article I, Section 6, reads as follows: "All persons serving in any of the offices listed in the Bylaws, Article I, Sections 1, 2, 3, 4, and 5, shall concurrently be employed in an administrative or teaching capacity in the field of music education."

Sections 1, 2, 3, and 5 of Article I pertain, respectively, to the national president, first and second vice-presidents, and Executive Committee. Section 4 pertains to the National Board of Directors.

Article II pertains to the Division officers, and Section 5 of this article is identical with the above quoted Section 6 of Article I, referring to the offices of Division president, first and second vice-presidents and Board of Directors as listed in Sections 1, 2, 3, and 4 of Article II, respectively.

It is the obvious intent to define the professional status required as the basis of eligibility for holding the offices of Division or National president, first vice-president, second vice-president, or membership in the Executive Committee. However, Section 6 of Article I is in conflict with Article IV, Section 2, of the Constitution, which provides that the elected presidents of the two auxiliary organizations shall be automatically members of the National Board. It is obvious that the president of the Music Industry Council must be a representative of the music industry. The president of NIMAC conceivably could be the head of a state high school activities association or a school administrator.

Section 4 of Article II pertains to the Division Boards, which include the state presidents in the respective Divisions. It is not desired to set up regulations affecting the autonomy of the state electorates in the conduct of state business, including choice of officers.

It is proposed that Section 6 of Article I, and Section 5 of Article II, be amended, respectively, to eliminate reference to the National Board and the Division Boards. This requires no other change than to delete the numeral 4 from Article I, Section 6, and to delete the numeral 4 from Article II, Section 5.

Financial Statements. Article XV, pertaining to the Duties of the Executive Secretary, stipulates that the Executive Secretary shall "send monthly statements of the Conference to the Board of Directors." The Conference auditors, Wolf and Company, of Chicago, in a letter to the Board of Directors, stated that this is not a practical procedure, saying in part:

"We wish to make the following comments and recommendation regarding the provision as set forth in Article XV of the Bylaws: The operations of the Conference do not in any sense fall into a monthly pattern; therefore, any statement prepared on a monthly basis, no matter what its form, will have little if any significance and could be misleading."

"For the foregoing reasons we believe it would be merely a matter of sensible administration to take steps to eliminate that part of the Section 'He shall . . . send monthly statements of the Conference to the Board of Directors.' It seems to us that the question of the preparation and the submission by the Executive Secretary of financial statements is amply covered in the next sentence of Article XV, of the Bylaws, which reads: 'He shall submit an annual report to the Executive Committee.' It would appear that the term 'annual report' by clear implication includes financial statements for the year."

It is proposed that Article XV of the Bylaws be amended by deleting the clause "and shall send monthly statements of the Conference to the Board of Directors."

Music Educators National Conference

AND ASSOCIATED ORGANIZATIONS

Corrected to Dec. 15, 1955

Music Educators National Conference

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 First Vice-President—Ralph E. Rush, School of Music, University of Southern California, Los Angeles 7, Calif. (1954-56)
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Eastern—Richard C. Berg, Springfield Public Schools, 32 Spring St., Springfield 2, Mass.
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 Southern—Polly Gibbs, School of Music, Louisiana State University, Baton Rouge 3, La.
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 Music Industry Council—Benjamin V. Grasso, Associated Music Publishers, Inc., 599 Fifth Avenue, New York 17, N.Y.

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Secretariat

Business Office and Publications Headquarters: 64 East Jackson Blvd., Chicago 4, Ill. Washington, D.C. Office: NEA Building, 1201 Sixteenth Street, N.W.
 Executive Secretary—Vanett Lawler, 1201 Sixteenth Street, N.W., Washington 6, D.C.
 Assistant Executive Secretary—Gene Morlan, 1201 Sixteenth Street, N.W., Washington 6, D.C.
 Executive Secretary Emeritus—C. V. Buttelman, 64 East Jackson Blvd., Chicago 4, Ill.

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 North Dakota—Merwyn A. Green, State Teachers College, Mayville.
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Chorus—A. E. Tellinghuisen, Louisiana Polytechnic Institute, Ruston, La.

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Chorus—Ed Hatchett, 567 N. McCullough, San Benito, Texas.

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 Southern—Margaret S. Haynes, Carson-Newman College, Jefferson City, Tenn.
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State Units of the Music Educators National Conference

[First name indicates the president; second, the secretary; third, the treasurer. If only two names are given, the second is the secretary-treasurer. If there is no state periodical issued, name of the state association is marked with an asterisk (*).]

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 Emerson S. Van Cleave, State Dept. of Education, Montgomery.

Arizona Music Educators Association

Victor H. Baumann, 1201 W. Thomas Road, Phoenix.
 Dorothy Frager, 2125 S. Plumer, Tucson.
 Mrs. Elizabeth G. Jerles, Box 12, Wickenburg.

Arkansas Music Educators Association (Affiliation pending)

John Y. Harding, Hot Springs High School (MENC Rep.).

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 Frances Cole, 280 S. Lexington, El Monte.

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Connecticut Music Educators Association

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 Isobel Burgstaller, 1190 Post Road, Fairfield.
 Vincent Mercadante, 6 Rosemont Dr., Plainville.

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 Robert Taylor, 8710 Garfield Road, Bethesda, Md.
 Franklin Jackson, McKinley High School, Washington, D.C.

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 V. D. Sturgis, Sarasota High School, Sarasota.

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 Merrill Brown, 2713 Avenue E, Council Bluffs.

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 N. V. Napier, Marymount College, Salina.

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 John Krauss, 81 New Jersey Ave., Flemington.

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Eugenia Adams, Box 12, Weston.

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H. C. Wegner, 210 State St., Madison.

Wyoming Music Educators Association
Caryl S. Alexander, Box 672, Lander.
A. L. Samuelson, 1077 W. 20th St., Casper.

STATE MUSIC EDUCATION PERIODICALS AND EDITORS

Alabama. "Ala. breve". G. J. Nealeans, P.O. Drawer 31, Sylacauga.

Arizona. Arizona Music Educators News Bulletin. Wendell Rider, 4019 E. Turney Ave., Phoenix.

Arkansas. The Director. J. Raymond Brandon, Senior High School, North Little Rock.

California. CMEA News. Alex H. Zimmerman, 4100 Normal St., San Diego 3.

Colorado. Colorado Music Educator. Lloyd S. Jensen, 805 Fairhurst, Sterling.

Connecticut. CMEA News-Bulletin. Marjorie A. Rice, 81 Westover Road, Simsbury.

District of Columbia. D.C.M.E.A. News. Mrs. Vivian C. Douglas, 1900 Randolph St., N.E., Washington 18.

Florida. The School Director. Wallace Gause, 305 Haven St., Clearwater.

Georgia. Georgia Music News. Robert Eakle, P.O. Box 32, Columbus.

Idaho. "Music". Elwyn Schwartz, University of Idaho, Moscow.

Illinois. The Illinois Music Educator. Thomas S. Richardson, 1205 W. William St., Champaign.

Indiana. The Indiana Musicator. Clyde W. Holsinger, Manchester College, North Manchester.

Iowa. The Iowa Music Educator. John S. Driggs, Chariton High School, Chariton.

Kansas. Kansas Music Review. J. J. Weigand, Kansas State Teachers College, Emporia.

Kentucky. Bluegrass Music News. Claude E. Rose, Box 162, College Heights, Bowling Green.

Louisiana. The Louisiana Musician. Joe G. Sheppard, 600 N. Vienna St., Ruston.

Maryland. MMEA Newsletter. Homer Ulrich, Dept. of Music, University of Maryland, College Park.

Massachusetts. Massachusetts Music News. Rodney F. May, School Department, Brockton 3.

Michigan. Michigan Music Educator. S. Earle Trudgen, Sexton High School, Lansing.

Minnesota. Gopher Music Notes. Adolph P. White, St. Olaf College, Northfield.

Mississippi. Mississippi Notes. J. C. McKray, Mississippi State College for Women, Columbus.

Missouri. Missouri School Music. Karl E. Webb, State Teachers College, Kirksville.

Montana. MMEA Cadenza. Edmund Sedivy, Dept. of Music, Montana State College, Bozeman.

Nebraska. The Nebraska Music Educator. H. Arthur Schrepel, Box 145, Pawnee City.

New Hampshire. New Hampshire Music Educators Bulletin. William E. Elwell, Somersworth High School, Somersworth.

New Jersey. Official Bulletin. Robert Youngblood, Glassboro High School, Glassboro.

New Mexico. The New Mexico Musician. C. M. Stookey, Eastern New Mexico University, Portales.

New York. The School Music News. Frederic Fay Swift, 379 Main St., Oneonta.

North Carolina. The North Carolina Music Educator. Richard E. Southwick, 943 Maple Ave., Salisbury.

North Dakota. NDMEA Newsletter. Lawrence M. Hahn, State Teachers College, Minot.

Ohio. Triad. James H. Fry, Senior High School, Bedford.

Oklahoma. Oklahoma School Music News. Richard Brightwell, School of Music, University of Oklahoma, Norman.

Oregon. OMEA News. R. Bruce Bray, 1038 West 12th Ave., Albany.

Pennsylvania. PMEA News. Ronald C. Teare, P.O. Box 152, Greenville.

Rhode Island. RIMER. Anna L. McInerney, 15 Frances Ave., Auburn.

South Carolina. The South Carolina Musician. Harrison W. Elliott, P.O. Box 603, Inman.

South Dakota. SDMEA News. Harold W. Hamaker, Senior High School, Mitchell.

Tennessee. The Tennessee Musician. Floyd D. Funk, Peabody College, Box 391, Nashville 5.

Texas. Texas Music Educator—The Southwestern Musician. D. O. Wiley, P.O. Box 3038, Ellwood Station, Lubbock.

Virginia. VMEA Notes. Russell Williams, Granby High School, Norfolk.

Washington. Washington Music Educators News. Don C. Walter, Western Washington College of Education, Bellingham.

West Virginia. WVMEA Notes a Tempo. Walter L. Coplin, School of Music, West Virginia University, Morgantown.

Wisconsin. The Wisconsin School Musician. H. C. Wegner, 210 State St., Madison.

Wyoming. Wyoming Music Educator. Darwin Fredrickson, Powell High School, Powell.

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National Commission and Committee Chairmen

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Committee on Basic Concepts—Chairman: Thurber H. Madison,
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—R. Wayne Hugoboom, Dept. of Music, Marshall College,
Huntington, W. Va.
6. **Literature and Interpretation of Music for Instrumental En-
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struction, Raleigh, N.C.

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S. Haynie, State Department of Education, Jackson, Miss.
2. **Public Relations in Music Education**—Edward J. Hermann,
State Department of Education, Baton Rouge, La.
3. **Curriculum Schedules and Interscholastic Music Activities**—
Jerry R. White, Jefferson High School, Roanoke, Va.
4. **Budget and Finance**—Howard A. Doolin, 275 N.W. Second St.,
Miami 36, Fla.
5. **State Music Supervision**—Emerson E. Van Cleave, State De-
partment of Education, Montgomery 4, Ala.

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Committees

1. **Preschool and Kindergarten**—Mrs. Beatrice Landeck, 23 W.
12th St., New York 11, N.Y.
2. **Vocal Instruction**—Joseph Sastveit, State Education Dept.,
Albany 1, N.Y.
3. **Instrumental Instruction**—Thomas R. Lawrence, Baltimore
County Board of Education, Towson 4, Md.
4. **Related Programs—Rhythmic, Listening, Creative**—Luther F.
Thompson, Larien High School, Darien, Conn.
5. **Integrated Activities**—Gladys Tipton, Teachers College, Co-
lumbia University, New York 27, N.Y.

COMMISSION V

MUSIC IN JUNIOR HIGH SCHOOL

Chairman—J. J. Weigand, Kansas State Teachers College, Em-
poria, Kansas.

Committees

1. **General Music, Singing, Listening, Creative, Correlated Activi-
ties**—Aileen Watrous, 428 So. Broadway, Wichita, Kans.
2. **Vocal Instruction**—Robert W. Milton, 1840 East 8th St., Kan-
sas City 24, Mo.
3. **Instrumental Instruction**—Chairman to be announced.
4. **Related Programs—Assemblies, Extracurricular Activities**—
Edna Marie Jones, 535 Grape, Abilene, Texas.
5. **Functional Theory and Music Literature**—Jack Stephenson,
906 Vassar, N.E., Albuquerque, N. Mex.

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Chairman—Wayne S. Hertz, Central Washington College of Edu-
cation, Ellensburg, Wash.

Committees

1. **General Music**—O. M. Hartsell, State Dept. of Public Instruc-
tion, Box 118, Capitol Station, Helena, Mont.
2. **Vocal Instruction and Ensembles**—Max D. Risinger, School of
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3. **Band, Wind, Percussion Instruction and Ensembles**—Harold S.
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4. **Orchestra and String Instruction and Ensembles**—Henry J.
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Activities**—Jack E. Schaeffer, Administrative and Service Cen-
ter, 815 4th Ave. No., Seattle 9, Wash.

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2. **Education of the Music Teacher**—Leo J. Dvorak, Eastern Illi-
nois State College, Charleston, Ill.
3. **Training of the General Elementary Teacher**—Harriet Nord-
holm, Dept. of Music, Michigan State University, East Lan-
sing, Mich.
4. **Music Literature, Composition, and Theory**—Howard A. Mur-
phy, Teachers College, Columbia University, New York 27,
N.Y.
5. **Graduate Studies**—Charles Leonhard, School of Music, Uni-
versity of Illinois, Urbana, Ill.
6. **Choral and Ensemble Activities**—David B. Foltz, School of
Music, University of Nebraska, Lincoln, Nebr.
7. **Orchestra and Ensemble Activities**—Chairman to be an-
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8. **Band and Ensemble Activities**—Al G. Wright, Band Office,
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DO YOU HAVE A HOTEL ROOM RESERVED
for the
1956 MENC CONVENTION AT ST. LOUIS ?
IF NOT, SEE PAGE 63

Music Educators National Conference

Summary of Report of Audit

For the Twelve Months Ending June 30, 1955, by
Wolf and Company
Certified Public Accountants

Executive Committee
Music Educators National Conference
64 East Jackson Boulevard, Chicago, Illinois
Gentlemen:

We have examined the balance sheet of Music Educators National Conference as of June 30, 1955, and the related statement of income and expense for the twelve months then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statement of income and expense present fairly the financial position of Music Educators National Conference at June 30, 1955, and the results of its operations for the twelve months then ended, in accordance with generally accepted auditing principles applied on a basis consistent with that of the preceding year.

Dated at Chicago, Illinois
August 30, 1955

WOLF AND COMPANY
Certified Public Accountants

BALANCE SHEET ASSETS

General Fund:	
Office Cash Fund	\$ 50.00
On Deposit—Harris Trust and Savings Bank	26,510.78
On Deposit—First National Bank of Chicago	10,653.30
U.S. Government Savings Bonds, Series K—Cost	10,000.00
Funds Held by National Education Association	1,047.89
	\$ 48,241.97
Accounts Receivable	\$ 14,992.48
Less Reserve for Bad Debts	600.00
	\$ 14,492.48
Inventories	\$ 11,126.86
Office Equipment	\$ 11,245.06
Less Reserve for Depreciation	3,689.00
	\$ 7,556.06
Prepaid Postage and Postage Deposits	\$ 716.65
Prepaid Expense—1955-56 Official Meetings	5,677.35
Prepaid Expense—1956 National Convention	215.82
Prepaid Expense—1956 Promotion	491.60
Prepaid Expense—Air Travel Card	425.00
	\$ 7,524.48
Total General Fund	\$ 88,941.85
Life Membership Fund:	
Cash on Deposit—Continental Illinois National Bank and Trust Company	\$ 9,618.00
Dues Receivable	65.00
	\$ 9,683.00
Total Assets	\$ 98,624.85

LIABILITIES AND RESERVES

General Fund:	
Miscellaneous Accounts Payable	\$ 9,541.84
State and Organizational Accounts Payable	1,291.50
Income and Social Security Tax Withheld for Employees	796.72
Reserve for Inventories	11,126.86
	\$ 22,756.92
Operating Reserve—Balance July 1, 1954	\$ 62,331.63
Plus Excess of Income over Expenses	3,565.30
	\$ 66,184.93
Total General Fund	\$ 88,941.85
Reserve for Life Membership Fund	9,683.00
Total Liabilities and Reserves	\$ 98,624.85

STATEMENT OF INCOME AND EXPENSE INCOME

Active Dues	\$ 35,606.50
Contributing Dues	625.50

Contribution to General Fund by American Music Conference	\$ 5,000.00
	\$ 41,132.00
Music Educators Journal Advertising	\$ 68,812.15
Music Educators Journal Subscriptions	40,040.76
Mailing Lists	1,962.42
Publications	10,892.32
	\$121,707.65

Overhead Expense Compensation—National Interscholastic Music Activities Commission	\$ 1,500.00
Income from Life Membership Fund	133.00
Interest	362.28
Miscellaneous	649.88
	\$ 2,645.16
Net Credit from 1955 Division Conventions	\$ 13,221.71
Total Income	\$178,706.52

EXPENSES

Payroll—Headquarters Office and Washington Office	\$ 79,131.87
Contribution to Retirement Fund of National Education Association for Benefit of MENC Employees	754.12
Rent	4,530.00
Telephone and Telegraph	2,382.21
Executive Office Travel	5,277.06
Printing, Stationery, Supplies, and General Office Expense	3,719.10
Auditing and Legal Expense	583.55
Insurance	167.35
Bank Charges and Exchange	69.85
Social Security Tax	983.92
Depreciation on Office Equipment	562.00
General and Promotional Postage	3,960.90
	\$102,121.93
Music Educators Journal Expense:	
Composition, Engraving, Paper, Printing, Binding and Mailing	\$ 43,065.49
Commission to Agencies on Subscriptions	909.75
Supplies and Miscellaneous	959.61
	\$ 44,934.85
Printing and Other Expense of Miscellaneous Publications:	
Printing Costs—Journal of Research in Music Education	\$ 3,267.56
Printing Costs—Other Publications	10,608.65
Postage	535.58
	\$ 14,401.79
Membership Promotion and Processing Materials	\$ 5,017.21
Committees and Projects	667.64
Official Meetings Expenses	3,448.16
National President's Expense	866.76
Operating and Administrative Expenses of Divisions	2,488.93
Bad Debts Charged Off	336.80
Addition to Reserve for Uncollectible Accounts	300.00
Miscellaneous Expenses Applicable to Previous Fiscal Year (1953-1954)	20.80
Commission on Accreditation	266.27
	\$ 13,304.65
Total Expense	\$174,853.22
Excess of Income Over Expenses	\$ 3,853.30

NATIONAL INTERSCHOLASTIC MUSIC ACTIVITIES COMMISSION

Audit for twelve months ending June 30, 1955 by Wolf and Company, certified public accountants.

Statement of Cash Receipts and Disbursements

Balance, July 1, 1954	\$ 5,516.13
Receipts:	
Sales of Selective Music Lists and Adjudicator Comment Sheets	5,348.57
Miscellaneous	90.43
Total Cash Available	\$ 10,951.13
Disbursements:	
Overhead Expense Compensation to MENC	\$ 1,500.00
Printing Publications:	
Adjudicators' Comment Sheets	\$ 1,482.26
Selective Music Lists	1,223.20
President's Office and Travel Expense	104.47
Postage	303.55
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Music Educators Journal

Volume 42, No. 3

January, 1956

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THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

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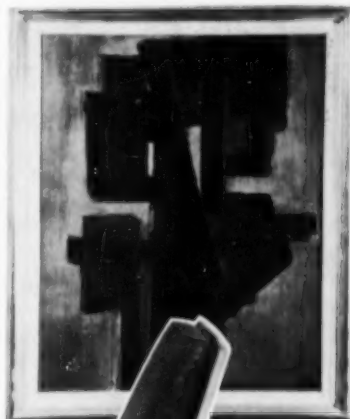
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